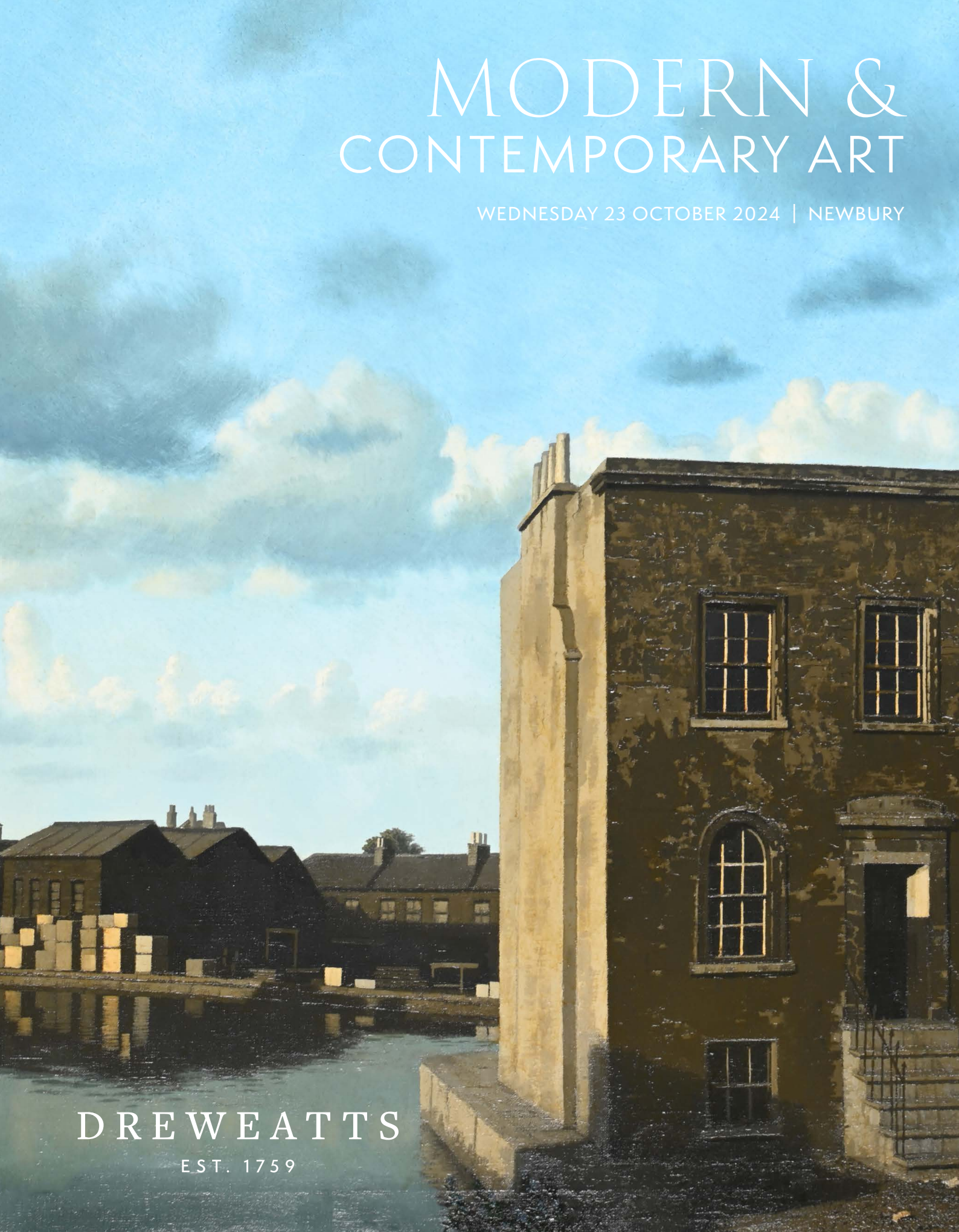
MODERN & CONTEMPORARY ART

WEDNESDAY 23 OCTOBER 2024 | NEWBURY



DREWEATTS

EST. 1759

MODERN & CONTEMPORARY ART

WEDNESDAY 23 OCTOBER 2024 | NEWBURY

LOTS 1-220 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)
Wednesday 9 October: 10am–4pm
Thursday 10 October: 10am–4pm
Friday 11 October: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)
Sunday 20 October: 10am–3pm
Monday 21 October: 10am–4pm
Tuesday 22 October: 10am–4pm
Wednesday 23 October: 9am–4pm

ENQUIRIES & CONDITION REPORTS
pictures@dreweatts.com

Front cover: Lot 97
Inside front cover: Lot 122
Opposite: Lot 190
Inside back cover: Lot 137
Back cover: Lot 148

Catalogues £15 (£20 by post)

For a Glossary of Terms and Full Terms & Conditions please visit our website www.dreweatts.com/terms-and-conditions

NEWBURY
Donnington Priory, RG14 2JE
+44 (0) 1635 553 553

LONDON
16 Pall Mall, SW1Y 5LU
+44 (0) 20 7839 8880

info@dreweatts.com
dreweatts.com

DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

26% of hammer price up to £20,000 (31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus

12.5% of hammer price in excess of £1,000,000 (15% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges.

ϒ - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

PAYMENT

If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be complete before we can release any purchases; first time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have the item shipped to you, please see the list of suggested shippers on our website.

Due to a busy schedule of sales, we are unable to store sold items at the salerooms; any items not collected after 4 working days of the sale (by 4pm) are removed to commercial storage and subject to a storage charge of £20 (plus VAT) per lot as well as a further storage charge of £3 (plus VAT) per lot per day thereafter. Please note for large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover SP10 3SA).

CONDITIONS OF SALE

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

CONDITION OF ITEMS

Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

EXPORT OF ITEMS

Prospective buyers are advised to familiarise themselves with the lot symbols and export and import restrictions applicable to a lot prior to bidding. It is the buyer's responsibility to obtain all permits and licences necessary to export lots lawfully from the UK and import into their country. We will not be able to cancel your purchase if your lot may not be exported, imported or it is seized for any reason by a government authority. We are happy to assist with the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION

Jennie Fisher
Co-Head of Department
jfisher@dreweatts.com

Will Porter
Co-Head of Department
wporter@dreweatts.com

Francesca Whitham
Head of Sale
fwhitham@dreweatts.com

Anastasia Fedoseeva
Administrator & Trainee Cataloguer
afedoseeva@dreweatts.com

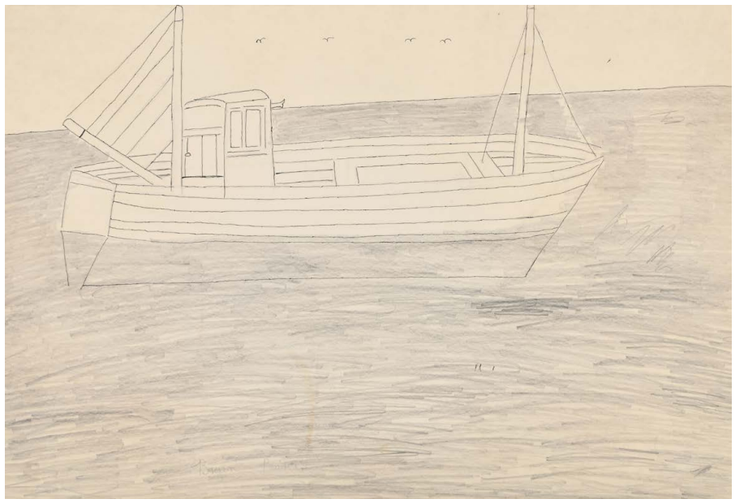
1

1 λ
MICHAEL CANNEY (BRITISH 1923-1999)
TUSCAN ROOFS
Oil on board
18.5 x 28.5cm (7¼ x 11 in.)

Painted *circa* 1985.

Provenance:
Estate of the artist
Thence by descent to the present owner

£600-800

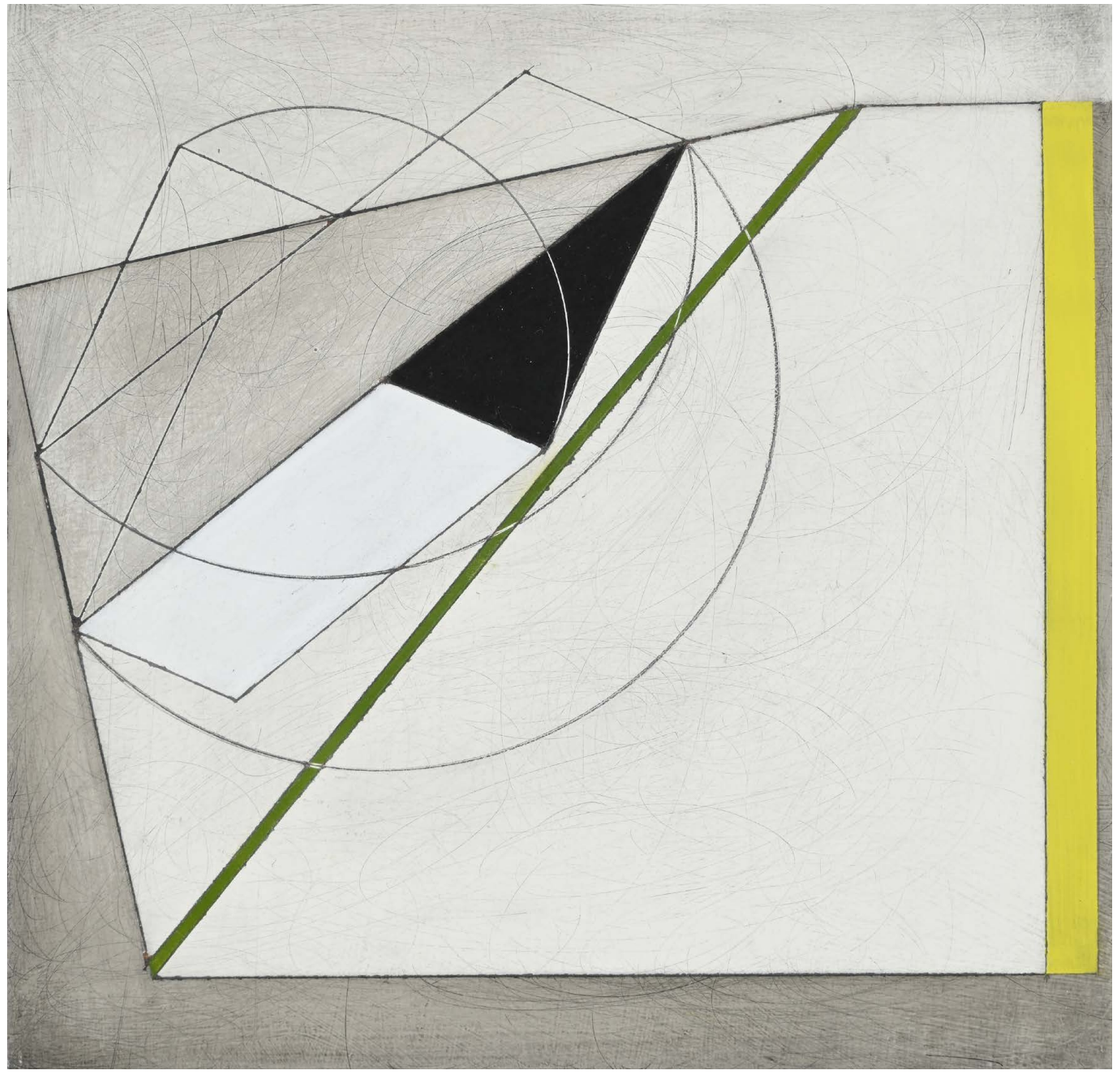


2

2 λ
BRYAN PEARCE (BRITISH 1929-2006)
CRABBER
Pencil and ink
Signed, titled, inscribed and dated *1963* (verso)
34 x 48cm (13¼ x 18¾ in.)

Provenance:
Sale, Christie's, 12 October 2011, lot 144

£400-600



3

3 λ
MICHAEL CANNEY (BRITISH 1923-1999)
SQUARE VARIATION VI
Alkyd and pencil on board
Signed, titled and dated *83* (verso)
23 x 23cm (9 x 9 in.)

Provenance:
Estate of the artist
Thence by descent to the present owner

£1,500-2,500

4

4 λ
PATRICK VENTON (BRITISH 1925-1987)
STUDIO TABLE STILL LIFE (WITH POTS AND PANS)
Oil on board
With study (verso)
61.5 x 122cm (24 x 48 in.)

Painted in 1957.

£500-700

5

5 λ
PATRICK VENTON (BRITISH 1925-1987)
STUDIO TABLE STILL LIFE WITH JARS
Oil on board
With study (verso)
91.5 x 122cm (36 x 48 in.)

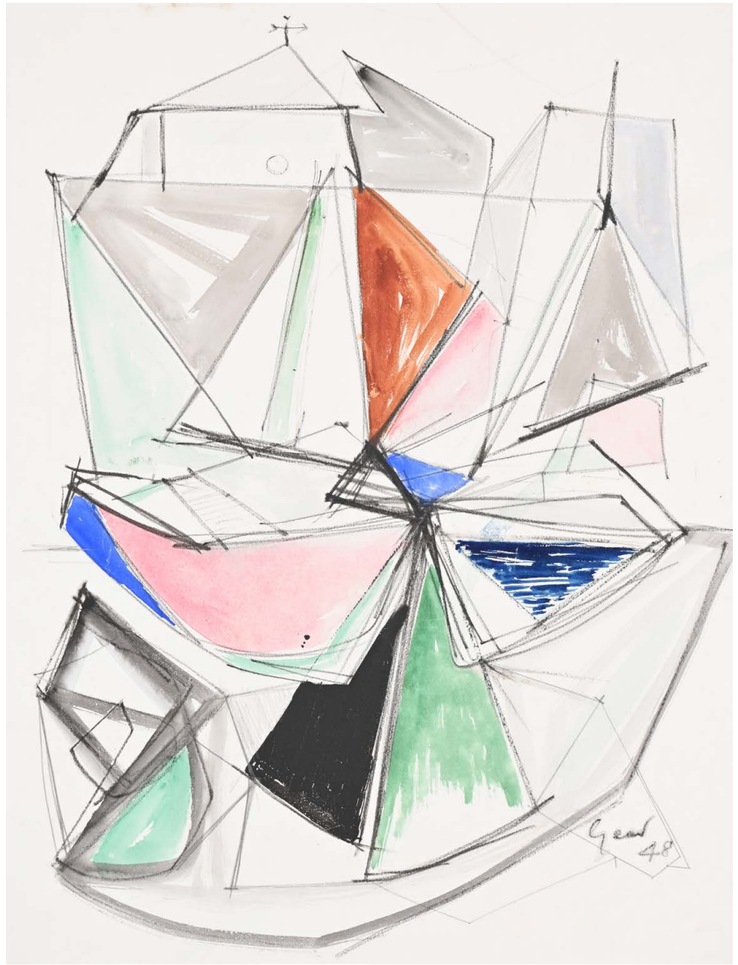
Painted in 1960.

£500-700

6

6 λ
CLIFFORD FISHWICK (BRITISH 1923-1997)
BANDSTAND
Oil on board
Signed and dated *54-5* (lower right)
48.5 x 108cm (19 x 42½ in.)

£2,000-3,000



7

7 λ
WILLIAM GEAR (BRITISH 1915-1997)
ST. IVES
Watercolour, ink and crayon
Signed and dated *48* (lower right); further signed, titled and dated *June '48* (verso)
50 x 37.5cm (19½ x 14¾ in.)

Provenance:
Sale, Sotheby's, *Made in Britain*, 1 April 2014, lot 90

£2,500-3,500

8

8 λ
WILLIAM GEAR (BRITISH 1915-1997)
PINK FIGURES
Gouache, watercolour, pencil and wax
Signed and dated *47* (lower left)
27 x 49.5cm (10½ x 19¼ in.)

Provenance:
Waterman, London
Sale, Christie's, *20th Century British Art*, 10 October 2012, lot 328

£3,000-4,000

"The way two shapes relate is as important as the way two people relate."

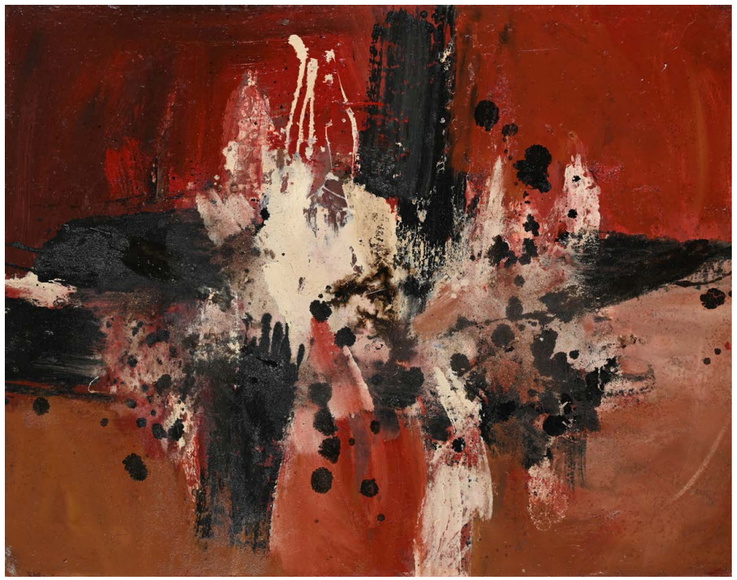
PAUL MOUNT

9

9 λ
PAUL MOUNT (BRITISH 1922-2009)
MORTAL COIL
Bronze
Signed (on the base)
23 x 37.5cm (9 x 14¾ in.)

£5,000-8,000

10



11

10 λ
MARTIN BRADLEY (BRITISH 1931-2023)
UNTITLED
Enamel on card
Signed with initials and dated *52* (upper centre)
16.5 x 14.5cm (6¼ x 5½ in.)

Provenance:
Private Collection, Sir Jack Baer (1924-2016), British art dealer and founder of Hazlitt Gallery in 1948
Sale, Christie's, London, 12 October 2011, lot 181 (with the title "*Today we have a Yeng Yeng Che Che invisibility*")

£1,500-2,500

11 λ
DENIS BOWEN (BRITISH 1926-2006)
EXPLODED STRUCTURE
Acrylic, sand and Ripolin on canvas
71 x 94.5cm (27 x 35 in.)

Painted in 1958.

Provenance:
Redfern Gallery, London
Private Collection, P. Dallas Smith (acquired from the above in July 1958)

£3,000-5,000

12 λ
MARTIN BRADLEY (BRITISH 1931-2023)
UNTITLED
Oil on canvas
Signed and dated *58* (lower right)
57 x 43cm (22¼ x 16¾ in.)

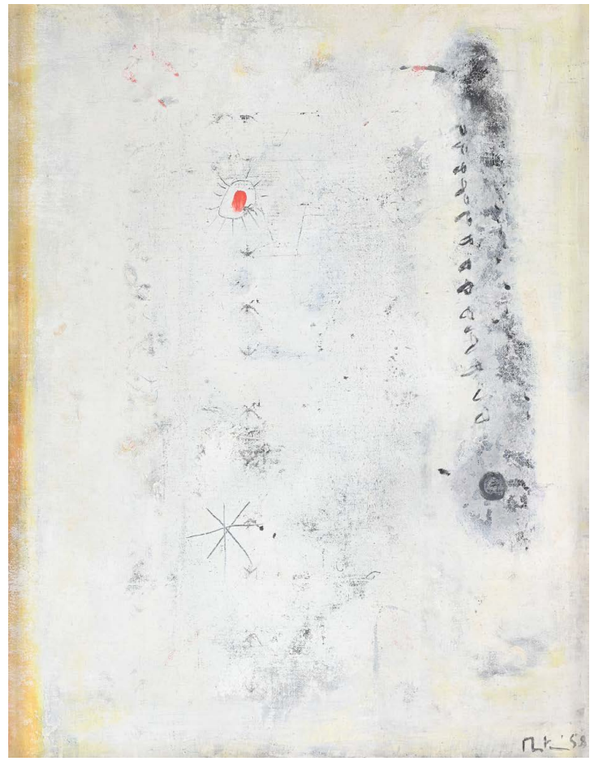
Provenance:
Sale, Christie's, London 12 October 2011, lot 183
Acquired from the above sale by the present owner

£2,000-3,000

13 λ
MARTIN BRADLEY (BRITISH 1931-2023)
CONSTRUCTION
Watercolour and ink with scratching out
Signed and dated *1952* (lower left), inscribed in traditional Chinese characters (to lower edge of sheet)
31.5 x 25.5cm (12¼ x 10 in.)

Provenance:
Private Collection, Sir Jack Baer (1924-2016), British art dealer and founder of Hazlitt Gallery in 1948
Sale, Christie's, London, 14 July 2011, lot 151
Acquired from the above sale by the present owner

£3,000-5,000



12

13

14

15

14 λ
ALAN REYNOLDS (BRITISH 1926-2014)
ELY FEN
Ink and watercolour
Titled and dated *1952* (verso)
14 x 22.5cm (5½ x 8¾ in.)

Provenance:
Roland, Browse & Delbanco, London (as 'Kent Landscape)
Strachan Fine Art, London

£2,000-3,000

15 λ
ALAN REYNOLDS (BRITISH 1926-2014)
STUDIES FOR YOUNG SEPTEMBER'S CORNFIELD
Ink and watercolour
Signed and dated *54* (lower right), titled (lower left)
41 x 29.5cm (16 x 11½ in.)

Provenance:
Thomas Agnew & Sons Ltd., London

The painting 'Young September's Cornfield' was completed in 1954, the same year as this study and is held by the Tate Gallery, London.

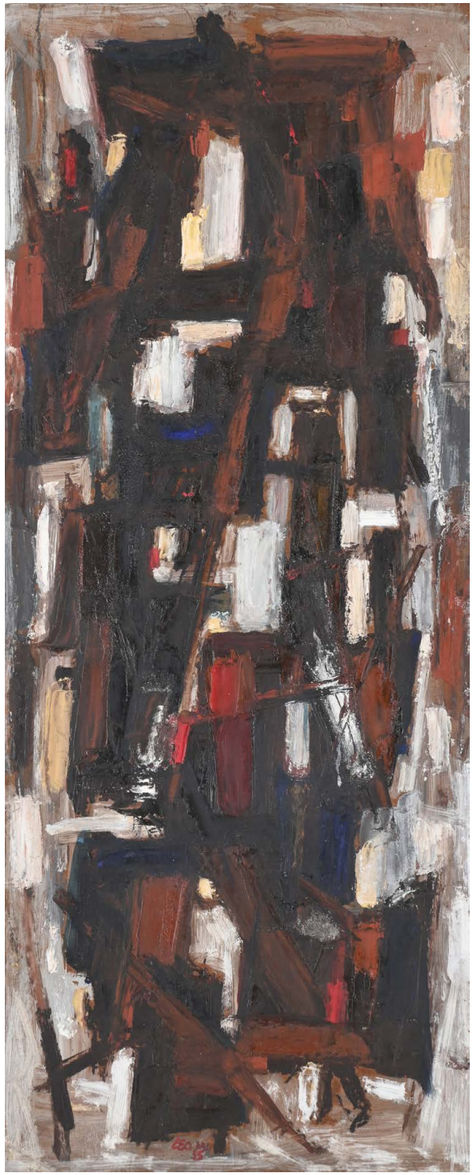
£3,000-5,000

16

16 λ
ALAN REYNOLDS (BRITISH 1926-2014)
WINTER HOPGARDEN
Oil on canvas-board
Titled (verso)
51.5 x 44.5cm (20¼ x 17½ in.)

Provenance:
Thomas Agnew & Sons Ltd., London
Sale, unknown, 12 October 1973, lot 279

£5,000-7,000



17

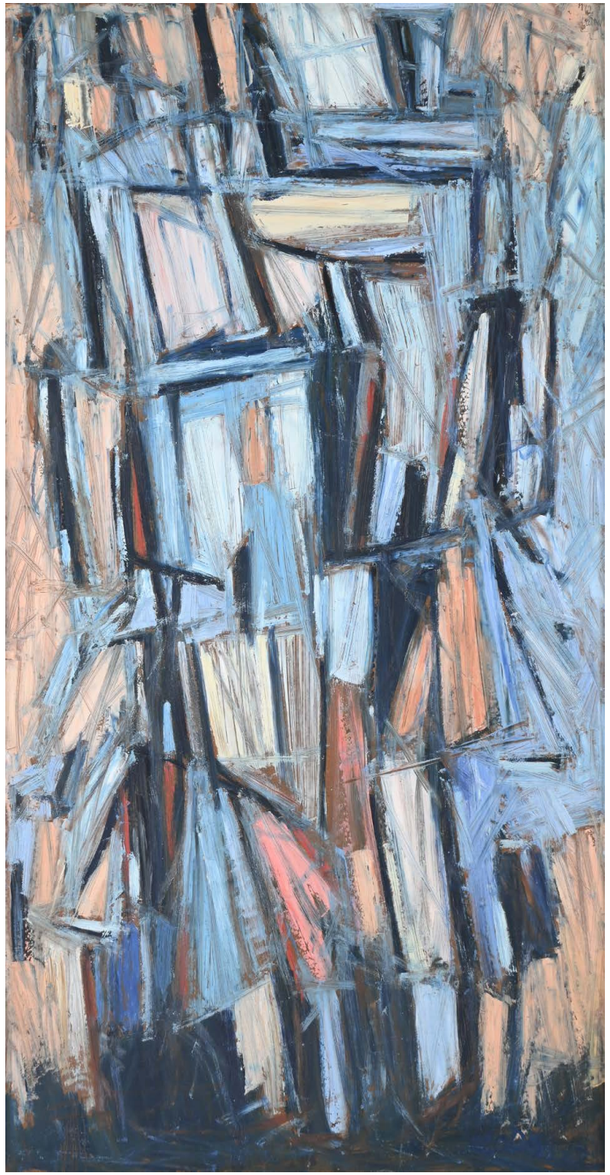
17 λ
LEO DAVY
(BRITISH 1924-1987)
FIGURES STANDING DECONSTRUCTED
Oil on board
104 x 40.5cm
(40¾ x 15¾ in.)

Painted in 1955.

Provenance:
Direct from the Estate of the artist

Exhibited:
London, Piano Nobile, *Leo Davy Abstract Scenes 1973-1987,* February-May 2017, no. 7

£1,000-1,500



18

18 λ
LEO DAVY (BRITISH 1924-1987)
STANDING FIGURES DECONSTRUCTED II
Oil on board
Signed and dated *62* (lower left); further signed and dated *M'62* (upper right)
122 x 61cm (48 x 24 in.)

Provenance:
Direct from the Estate of the artist

£800-1,200

19

19 λ
FRANK AUERBACH (BRITISH B. 1931)
STUDY FOR 'FROM THE STUDIOS'
Wax crayon and felt tip pen
34 x 29cm (13¼ x 11¼ in.)

Executed in 1987.

Provenance:
Marlborough Fine Art Ltd., London
Private Collection, UK (acquired from the above)
Sale, Christie's, South Kensington, 17 December 2008, lot 142

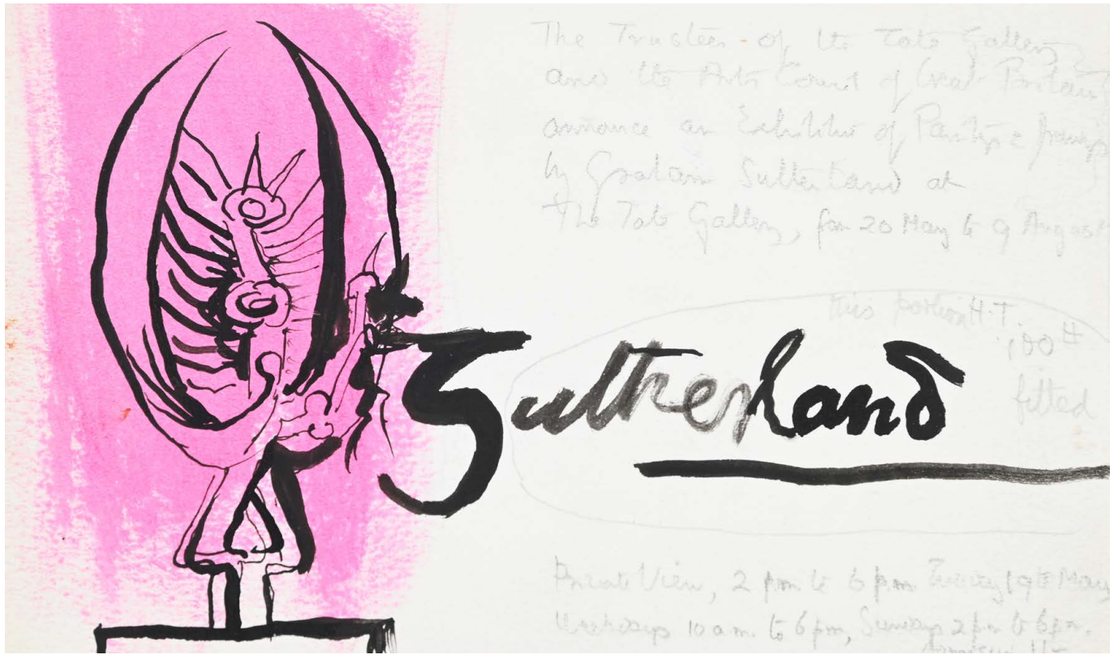
Exhibited:
London, Marlborough Fine Art Ltd., *Works on Paper by Contemporary Artists*, March-April 1988, cat. no. 13

£7,000-10,000

THE COLLECTION OF HERBERT SPENCER | LOTS 20-28

Herbert Spencer (1924-2002) was one of the most influential British graphic designers of the 20th Century. In 1949 he founded, wrote and designed the ground-breaking journal *Typographica.* It focused on typographical design and its applications in the real world. It was the first journal to really explore how typography can contribute to and even shape popular culture as opposed to merely its practical applications and it introduced a new generation of printers and designers to the history of modernist design in Europe.

As a designer one of his first clients was the Institute of Contemporary Arts where he met Eric Gregory, the Chairman of Lund Humphries. They would subsequently go on to publish *Typographica* and Douglas Cooper's *The Work of Graham Sutherland* in 1961 which Spencer designed. It was during this project that he met and became friends with Graham Sutherland.



20

20 λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
INVITATION DESIGN FOR GRAHAM SUTHERLAND: AN EXHIBITION OF PAINTINGS AND DRAWINGS, 1953
Watercolour and ink
Signed (to the centre), annotated in pencil across the sheet
11.5 x 18.5cm (4½ x 7¼ in.)

Provenance:
Private Collection, Herbert Spencer (a gift from the artist)
Thence by descent

The exhibition was organised by the Trustees of the Tate Gallery and the Arts Council of Great Britain who presented an exhibition of paintings and drawings by Graham Sutherland at The Tate Gallery, from 20 May to 9 August 1953. The present study was a preparatory design for the exhibition catalogue.

£1,000-1,500

21 λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
STUDIES FOR 'RED MONOLITH' 1937
Ink, watercolour, gouache, pencil and collage
Signed, titled *Red monolith* and dated *38* (to upper edge); further inscribed with colour notes (upper right); titled *vase like tree* form and dated *37/8* (lower right)
20.3 x 15.3cm (7 x 6 in.)

There is a sketch executed in coloured crayons to the reverse of the sheet.

Provenance:
Private Collection, Herbert Spencer (a gift from the artist)
Thence by descent

Literature:
D. Cooper, *The Work of Graham Sutherland,* London, 1961, no.12b (illustrated)

£2,000-3,000

21

22 λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
STUDY FOR SPRAWLING TREE TRUNK
Watercolour, ink, pencil and collage
Signed (upper right);titled and dated *1937* (to upper left edge)
20.1 x 15.3cm (7¾ x 6 in.)

Provenance:
Private Collection, Herbert Spencer (a gift from the artist)
Thence by descent

Literature:
D. Cooper, *The Work of Graham Sutherland,* London, 1961, no.12a (illustrated)

£3,000-5,000

22

23

23 λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
TRAPPES - WRECKED LOCOMOTIVE
Watercolour, ink and charcoal
27.7 x 20.2cm (10¾ x 7¾ in.)

Painted in 1944.

Provenance:
Private Collection, Herbert Spencer (a gift from the artist)
Thence by descent

Literature:
D. Cooper, *The Work of Graham Sutherland,* London, 1961, no.49 (illustrated)

£4,000-6,000

24

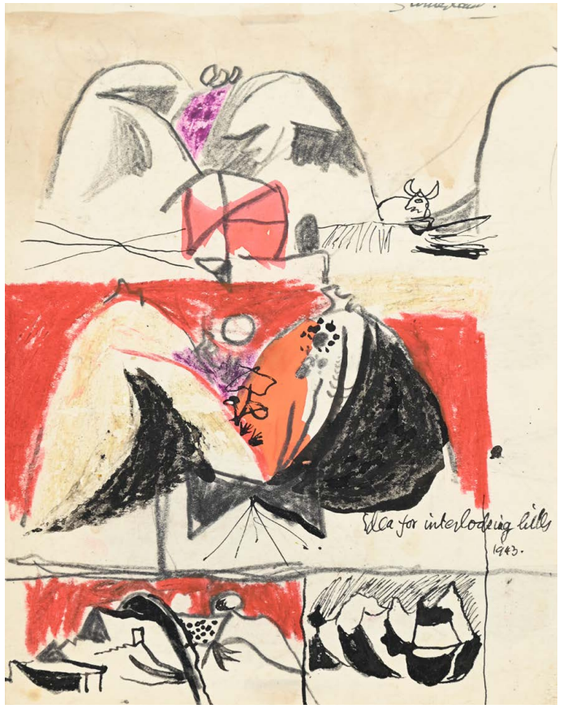
24 λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
DEVASTATION - EAST END - BURNT-OUT PAPER ROLLS & FALLEN LIFT-SHAFT
Watercolour, coloured crayon, ink and chalk
Inscribed *Mound of paper rolls in burnt warehouse* (to centre of the sheet); further inscribed *Lift-shaft fallen over rubble* (lower left); titled (verso)
21.2 x 16.3cm (8¼ x 6¼ in.)

Painted in 1941.

Provenance:
Private Collection, Herbert Spencer (a gift from the artist)
Thence by descent

Literature:
D. Cooper, *The Work of Graham Sutherland,* London, 1961, no.40b (illustrated as Burnt-out Paper Rolls)

£8,000-12,000



25

25 λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
STUDIES FOR INTERLOCKING HILLS
Oil pastel, ink and pencil
Signed (upper right); titled and dated *1943* (lower right)
20.2 x 15.5cm (7¾ x 6 in.)

Provenance:
Private Collection, Herbert Spencer (a gift from the artist)
Thence by descent

Literature:
D. Cooper, *The Work of Graham Sutherland,* London, 1961, no. IV (illustrated in colour)

£4,000-6,000

26

26 λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
STUDY FOR 'GREEN TREE FORM'
Watercolour and ink
Signed with initials and dated *1939* (lower right)
18 x 13.5cm (7 x 5¼ in.)

Provenance:
Private Collection, Herbert Spencer (a gift from the artist)
Thence by descent

Literature:
D. Cooper, *The Work of Graham Sutherland,* London, 1961, no.23a (illustrated)

£2,000-3,000

27

27 λ
GRAHAM SUTHERLAND
(BRITISH 1903-1980)
STUDY FOR A CACTUS
Gouache, watercolour and ink
Stamped *Tuesday - 5 Apr 1960* (verso)
23 x 18cm (9 x 7 in.)

Painted in 1948.

Provenance:
Private Collection, Herbert Spencer
(a gift from the artist)
Thence by descent

Literature:
D. Cooper, *The Work of Graham Sutherland,*
London, 1961, no.106d (illustrated)

£5,000-7,000

28

28 λ
GRAHAM SUTHERLAND
(BRITISH 1903-1980)
STUDY FOR HANGING MAIZE
Pencil
22.5 x 28.5cm (8¾ x 11 in.)

Executed in 1948.

Provenance:
Private Collection, Herbert Spencer
(a gift from the artist)
Thence by descent

Literature:
D. Cooper, *The Work of Graham Sutherland,*
London, 1961, no.95d (illustrated)

£2,000-3,000

29

29 λ
JOHN PIPER (BRITISH 1903-1992)
THORNHILL PRIORY
Watercolour, ink, pencil, oil and coloured crayon
Signed, titled and dated *17 VII 83* (lower left)
37 x 56cm (14½ x 22 in.)

£6,000-8,000

30

30 λ
JOHN PIPER (BRITISH 1903-1992)
PALAZZO IN VINCENZA, ITALY
Gouache, watercolour, ink and collage on paper
Signed (lower right)
52 x 68.5cm (20¼ x 26¾ in.)

Painted in 1957.

Provenance:
Spink, London

Exhibited:
London, Spink, 1996, no.9

£10,000-15,000

31

31 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
RALPH VAUGHAN WILLIAMS, O.M.
Bronze with green patina
Signed (verso)
Height (excluding base): 39cm (15¼in.)

Conceived in 1949.

Provenance:
From a Private Collection

Literature:
Jacob Epstein, *An Autobiography,* London, 1955, p.234, illus.
Richard Buckle, *Jacob Epstein Sculptor,* London, 1963, pp. 334-5, pls. 519-20 (dates 1950)
Evelyn Silber, The Sculpture of Epstein, Oxford, 1986, p. 205, no. 416

Ralph Vaughan Williams was a composer. He commissioned Epstein to produce his sculpture at the beginning of February 1949.

£7,000-10,000

32 λ
SIR JACOB EPSTEIN
(BRITISH 1880-1959)
SECOND PORTRAIT OF KATHLEEN
Bronze with green patina
Signed to sitter's left shoulder
Height: 39cm (15¼in.)

Conceived in 1922.

Provenance:
From a Private Collection

Literature:
Richard Buckle, *Jacob Epstein Sculptor,* London, 1963, p. 113, pl. 176
Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 151, no. 130

£5,000-7,000

32

33

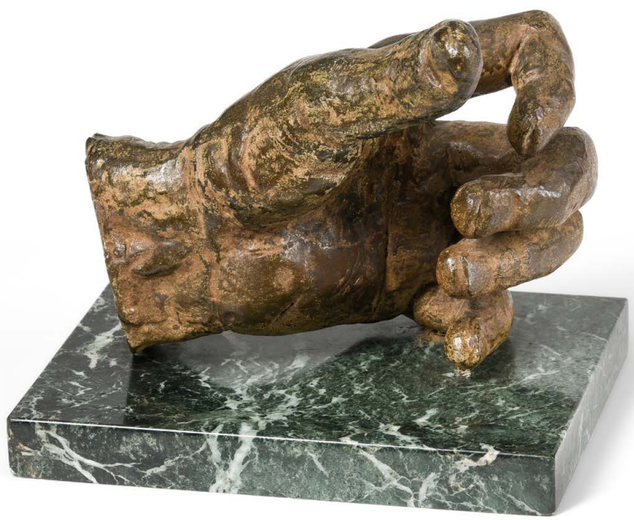
33 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
RISEN CHRIST (HANDS ONLY)
Bronze with a dark brown patina
43 x 39cm (16¾ x 15¼ in.) (including base)

Conceived 1917-1919.

Provenance:
Sale, Sotheby's, London, 19 July 1969, lot 101
Agnew's Gallery, London
From a Private Collection

The present lot was part of a study intended for a large scale sculpture measuring 218cm tall depicting the sick Bernard van Dieren during 1917. Artists Jacob Kramer and Cecil Gray, the musician posed for the unfinished sections when Epstein returned to the work in 1918/1919.

£1,500-2,500



34

34 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
EPSTEIN'S LEFT HAND (SCULPTOR'S HAND)
Bronze with a dark brown patina
20 x 14.5cm (7¾ x 5½ in.) (excluding base)

Probably cast after 1959.

Provenance:
From a Private Collection

Literature:
Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 227, no. 526

£3,000-5,000

35
HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)
FIREBIRD (THE RUSSIAN BALLET)
Bronze
Signed
Height: 62cm (24¼ in.)

Cast in an edition of 10.

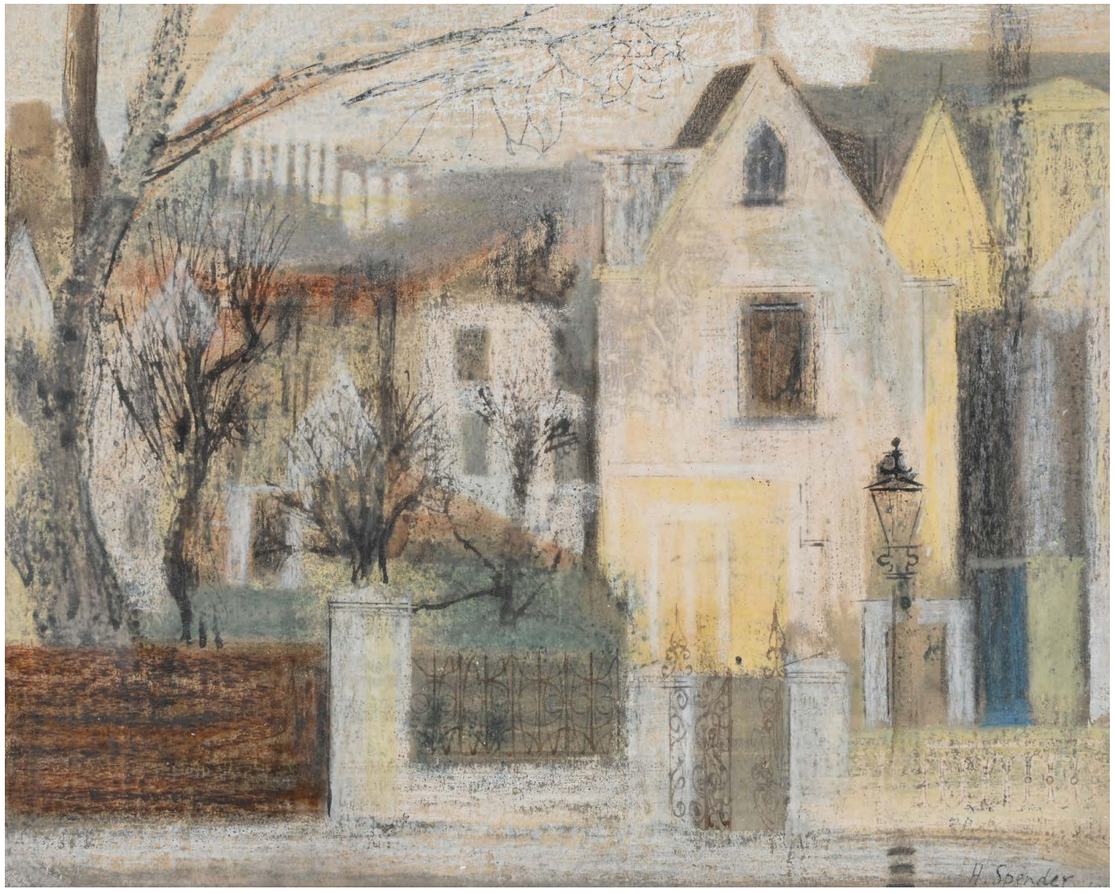
Exhibited:
London, Royal Albert Hall, *Allied Artist's Association, The London Salon: Sixth Year*, July 1913, no. 1212, another cast exhibited
London, Whitechapel Art Gallery, *Twentieth Century Art*, May 1914, no. 179, as 'L'oiseau de Feu Ballet', another cast exhibited
London, Leicester Galleries, *A memorial exhibition of the work of Henri Gaudier-Brzeska*, May - June 1918, no. 31, as 'The Russian Ballet', another cast exhibited
Leeds, Temple Newsam, *Roy de Maistre, Henri Gaudier-Brzeska*, June - August 1943, no. 62, as 'L'oiseau de Feu', another cast exhibited
Leeds, Arts Council of Great Britain, Temple Newsam, *Henri Gaudier-Brzeska Exhibition of Sculpture and Drawings*, June - August 1956, no. 2, as 'Russian Ballet', another cast exhibited
Edinburgh, Scottish National Gallery of Modern Art, *Henri Gaudier-Brzeska Sculptures*, August - September 1972, no. 10, another cast exhibited: this exhibition travelled to Leeds, City Art Gallery, September - October 1972; and Cardiff, National Museum of Wales, October - November 1972
London, Mercury Gallery, *Gaudier-Brzeska*, May - June 1987, no. 5, as 'L'oiseau de Feu', another cast exhibited

Literature:
H.S. Ede, *Savage Messiah*, William Heinemann, London, 1931, pp.156-57
H. Brodzky, *Henri Gaudier-Brzeska 1891-1915*, London, 1933, pp. 36, 175-176, no. 179, as 'L'oiseau de Feu Ballet', another cast illustrated
M. Levy, *Gaudier-Brzeska Drawings and Sculpture*, London, 1965, pp. 17, 29, no. 73, pl. 73, as 'L'oiseau de Feu (Ballet)', another cast illustrated
R. Cole, *Burning to Speak: The Life and Art of Henri Gaudier-Brzeska*, Oxford, 1978, pp. 38, 61, no. 14, another cast illustrated
London, Mercury Gallery, Exhibition catalogue, *Gaudier-Brzeska*,1987, no. 5, another cast illustrated on the front cover
E. Silber and D. Finn, *Gaudier-Brzeska Life and Art*, London, 1996, pp. 34, 39, 43, 84, 104-105, no. 18, pls 11-12, another cast illustrated
Paris, Centre Pompidou, Musée National d'Art Moderne, Exhibition catalogue, *Henri Gaudier-Brzeska in the collection of the Centre Pompidou*, 2009, pp. 176-177, 207, no. 13 and 21, as 'Oiseau de feu', another cast illustrated
Evelyn Silber comments, 'Julian Lousada commissioned this group showing Adolph Bolm and Tamara Karsavina in the Ballet Russes production of Stravinsky's The Firebird, which was performed in London for the first time during the Ballet Russes' season from 12 June - 1 August, 1912. The sculpture depicts the moment when Ivan Tsarevitch captures the Firebird. Lousada received a plaster and paid £20 for one bronze cast, the highest price paid for any of his works in his lifetime' (op. cit.).

This cast was sadly destroyed by bombing during the Blitz, and ten casts were subsequently produced from the surviving plaster.

£12,000-18,000

35



36

36 λ
HUMPHREY SPENDER (BRITISH 1910-2005)
HOUSES WITH LAMP POST
Watercolour ink and chalk
Signed and dated *1946* (lower right)
30 x 37cm (11¾ x 14½ in.)

Provenance:
The Redfern Gallery Ltd., London
Private Collection, Mrs. Jasper Peck (acquired at the Redfern exhibition on 7 March 1947)
Thence by descent to the present owner

Exhibited:
London, The Redfern Gallery Ltd., March 1947

It has been suggested that the Lot 36 & Lot 37 illustrate houses in St. John's Wood where Humphrey was living with his brother, poet and novelist, Stephen Spender.

£2,000-3,000

37

37 λ
HUMPHREY SPENDER (BRITISH 1910-2005)
TALL HOUSES
Watercolour, ink and chalk
Signed and dated 46 (lower right)
37 x 26.5cm (14½ x 10¼ in.)

Provenance:
The Redfern Gallery Ltd., London
Private Collection, Mrs. Jasper Peck (acquired at the Redfern exhibition on 7 March 1947)
Thence by descent to the present owner

Exhibited:
London, The Redfern Gallery Ltd., March 1947, no. 88

£2,000-3,000

38
PAUL NASH (BRITISH 1889-1946)
STUDY IN PALE TONES: THE POND AT OXENBRIDGE, IDEN IN RYE, SUSSEX
Pencil, watercolour and coloured crayon
Signed and dated *1921* (lower right); further signed, titled and dated *1921* (verso)
59 x 40cm (23 x 15½ in.)

Provenance:
Mrs Paul Nash, Oxford
The Leicester Galleries, London
Private Collection, Geoffrey Jellicoe (acquired at the 1952 exhibition)
Sale, Christie's, London, 4 June 1999, lot 2
Sale, John Nicholson Auctioneers, Haslemere, 11 October 2014, lot 401
Private Collection, Hampshire (acquired from the above sale)

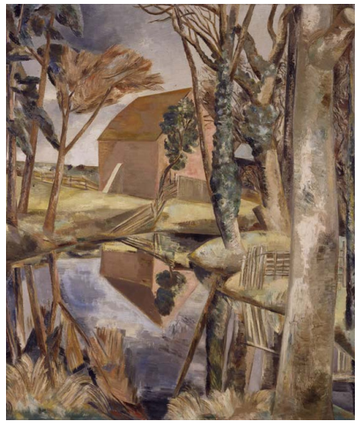
Exhibited:
London, New English Art Club, January 1923, no.181
London, The Leicester Galleries, *New Year Exhibition*, January 1952, no.25

Literature:
Andrew Causey, *Paul Nash*, Oxford, 1980, no. 373

The present work is one of the earliest depictions of Oxenbridge farmhouse in the village of Iden in East Sussex. Paul and his wife Margaret moved to nearby Dymchurch in 1921, the same year as this drawing. Nash's mental health was severely impacted by his wartime experience and this was a period characterised by inner turmoil and subsequent recuperation. *Study in Pale Tones, the Pond at Oxenbridge* is a break from the desolation of Nash's wartime works and a move towards the romantic depictions of the English landscape that characterised his work between in the decade that followed.

Oxenbridge Farm in Iden was owned by close friends of the Nashes, Bertram and Kitty Buchanan. Bertram had also served as a war artist and they were frequent visitors to the farm which became a recurrent subject of many of Nash's 1920s works , including Fig. 1, *Oxenbridge Pond*, 1927-28 (Birmingham City Museums & Art Gallery). From Dymchurch, the Nashes moved to Oxenbridge Cottage in 1925, staying there until they left for Rye in 1930.

£8,000-12,000



Paul Nash, Oxenbridge Pond, 1927-28,
Photo by Birmingham Museums Trust

38

39 λ
SIR MATTHEW SMITH (BRITISH 1879-1959)
STILL LIFE WITH TULIPS IN A BOWL
Oil on canvas
54 x 65cm (21¼ x 25½ in.)'

Painted in 1932.

Provenance:
Arthur Tooth and Sons, London
Private Collection, Sir James Robert McGregor (1889-1973), Sydney
(acquired from the above on 6 September 1933)
Sale, Sotheby's, London 20 November 1991, lot 107
Sale, Sotheby's, London, 3 December 1998, lot 62
Collection of the late John Lippitt, Hampshire

Literature:
Art in Australia, Third Series, no. 57, November 1935, p. 21 (illustrated)
John Gledhill, *Matthew Smith: Catalogue Raisonne of the Oil Paintings*, Farnham, 2009, cat. no. 342 (as *Tulips and white hyacinths*), illustrated p. 154

£15,000-25,000

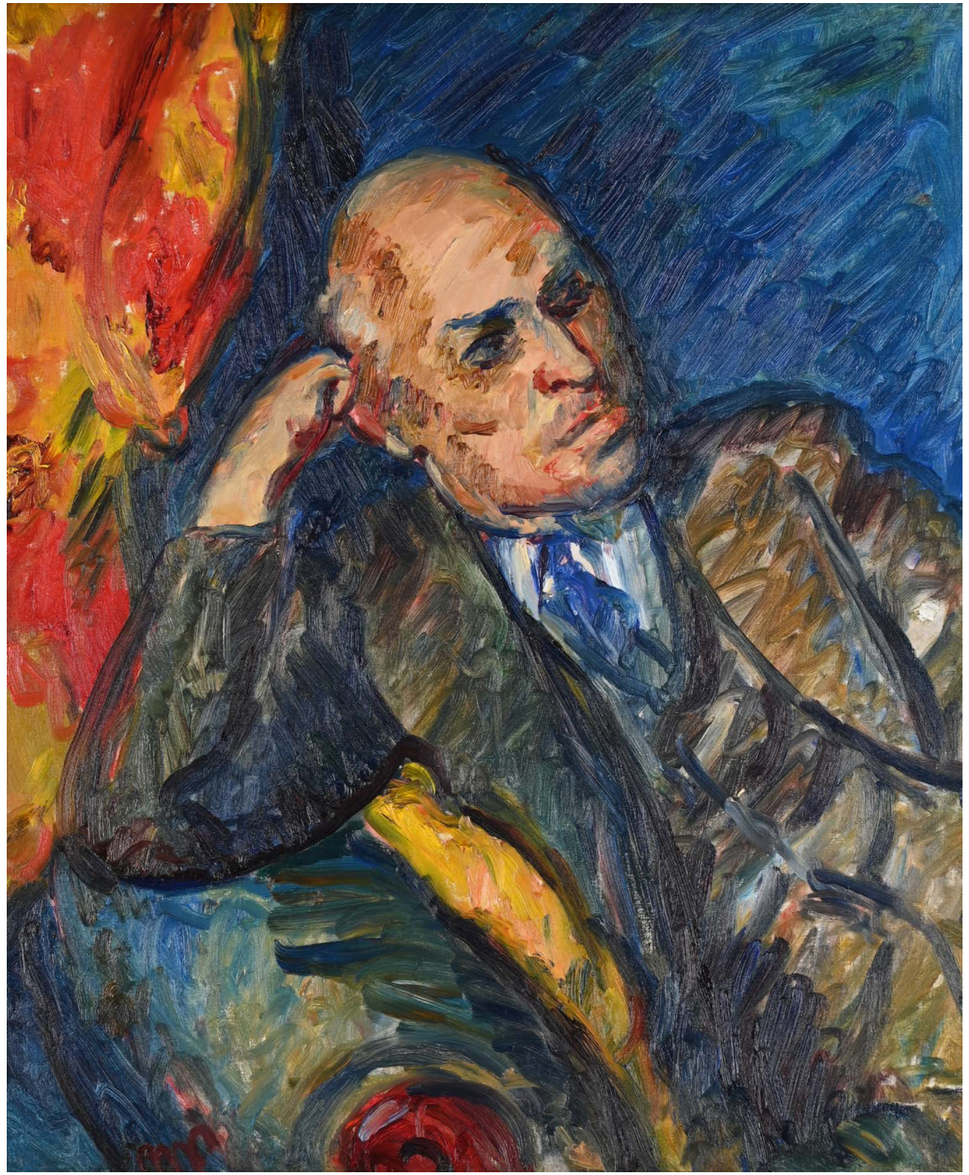
39

40

40 λ
SIR MATTHEW SMITH (BRITISH 1879-1959)
FRUIT ON A BLUE PLATE
Watercolour
22 x 29cm (8½ x 11¼ in.)

Provenance:
Roland, Browse & Delbanco, London
Acquired from the above by the parents of the present owner
Thence by descent

£1,000-1,500



41

41 λ
SIR MATTHEW SMITH (BRITISH 1879-1959)
PORTRAIT OF DUDLEY WALLIS
Oil on canvas
Signed with initials (lower left)
77.5 x 63.5cm (30½ x 25 in.)

Painted *circa* 1936.

Provenance:
Arthur Tooth & Sons, London
Private Collection, Sir David & Lady Scott, London (acquired from the above on 13 September 1960)
Their sale, Sotheby's, London, *A GREAT BRITISH COLLECTION: The pictures collected by Sir David and Lady Scott, sold to benefit the Finnis Scott Foundation,* 19 November 2008, lot 172
Sale, Chiswick Auctions, London, 28 June 2018, lot 76
Private Collection, Hampshire (acquired from the above sale)

£8,000-12,000

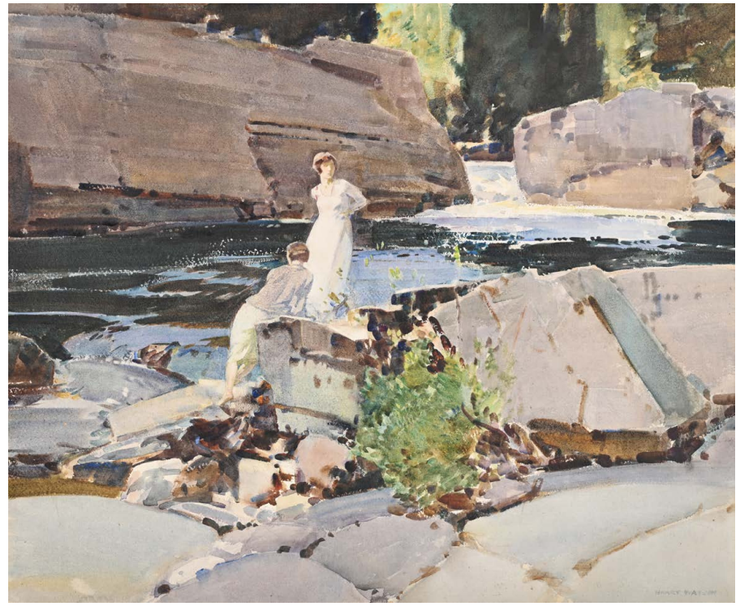
42

42
HILDA FEARON (BRITISH 1878-1917)
THE BATHERS
Oil on panel
Signed (lower left)
38.5 x 45.7cm (15 x 17 in.)

Study of woman stood beside the sea holding a parasol to reverse of panel.

Provenance:
Sale, Christie's, *Victorian & Traditionalist Pictures*, 8 June 2006, lot 294

£6,000-8,000



43

43
HARRY WATSON (BRITISH 1871-1936)
TWO FIGURES BY A WATERFALL
Watercolour
Signed (lower right)
49 x 59.5cm (19¼ x 23¼ in.)

Painted *circa* 1935.

Provenance:
Nortfolk Art Centre, Buxton Mill Galleries Ltd., Buxton-Lamas, Norwich

£4,000-6,000

44

44 λ
CAMPBELL ARCHIBALD MELLON (BRITISH 1876-1955)
NOVEMBER, GORLESTON BEACH
Oil on board
Signed (lower right)
24 x 34cm (9¼ x 13¼ in.)

Provenance:
Royal Exchange Art Gallery, London
Acquired from the above by the present owner

£2,000-3,000

45

45

STANISLAS LÉPINE (FRENCH 1835 -1892)
PLAINE DE GENNEVILLIERS, CHAMPS DE BLE
Oil on canvas
Signed (lower left)
24 x 33cm (9¼ x 12 in.)

Painted *circa* 1874-76.

Provenance:
Sale, Hotel Drouot, Paris, *Tableaux par Lepine*, 15 March 1877, lot 32
Félix Gérard, Paris
Kunsthandel M. L. de Boer, Amsterdam
Sale, Sotheby's, London, 3 December 1981, lot 602
Acquired from the above sale by the parents of the present owner
Thence by descent

Literature:
R. & M. Schmit, *Stanislas Lépine 1835-1892, Catalogue Raisonné de l'oeuvre peint*, Paris, 1993, p. 223, no. 561 (illustrated)

£3,000-5,000

46

46 λ

MARCEL DYF (FRENCH 1899-1985)
PECHEUR SUR L'ETANG DE SAINT QUENTIN EN ILE DE FRANCE
Oil on canvas
Signed (lower right)
61 x 73cm (24 x 28½ in.)

The work is registered in the Marcel Dyf Archive under N° ID : 3555.

Provenance:
Frost & Reed, London, no. 47897, titled '*Regate au bord de l'etang*'
Sudgrove House, Gloucestershire

We are grateful to Claudine Dyf for her assistance in cataloguing this work.

£5,000-7,000

47
PAUL SIGNAC (FRENCH 1863-1935)
PONT SUR LA RIVIERE
Watercolour and black crayon
Signed (lower left)
29 x 41cm (11¼ x 16 in.)

Provenance:
From a Private Collection

£15,000-25,000

47

48

48 λ
MARCEL DYF (FRENCH 1899-1985)
NU ALLONGE
Oil on canvas
Signed (lower right)
54 x 65cm (21¼ x 25½ in.)

Painted *circa* 1970.

Provenance:
Frost & Reed Gallery, London
Sale, Lawrence's Auctioneers, Bletchingly, 3 February 2015, lot 1375
Private Collection, Hampshire (acquired from the above sale)

We are grateful to Claudine Dyf for her assistance in cataloguing this work. The work will be included in the Marcel Dyf Archive.

£5,000-7,000

49

49 λ
MARIE LAURENCIN (FRENCH 1883-1956)
L'ESPAGNOLE
Oil on paper laid to canvas, oval
Signed (lower right)
53 x 43cm (20¾ x 16¾ in.)

Provenance:
Peter Meltzer, Canada, Private Collection, where purchased by Count Manfredi della Gherardesca

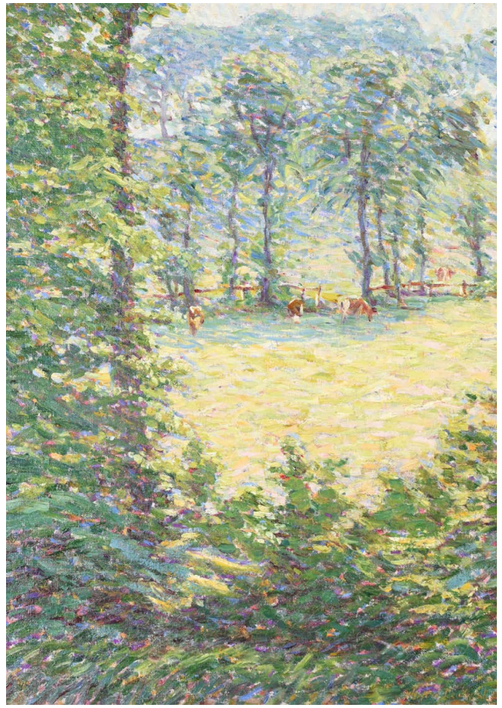
Exhibited:
Toronto, Art Gallery of Ontario, on loan in memory of Elise and David Meltzer, 1979

This work is recorded in the Marie Laurencin Archives.

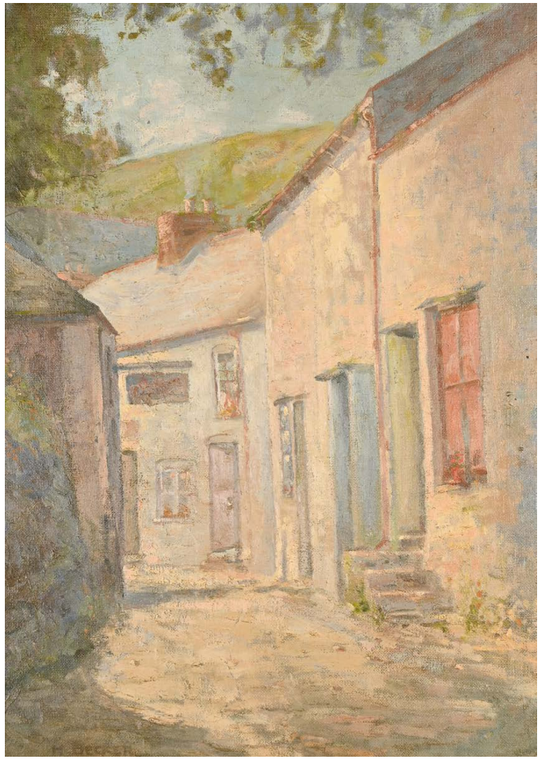
Please see our website for the footnote.

£7,000-10,000

50



51



52

50
WILFRED GABRIEL DE GLEHN
(BRITISH 1870-1951)
THE VILLAGE GREEN IN EVENING LIGHT
Oil on canvas
Signed and dated *1893* (lower left)
60.5 x 50cm (23¾ x 19½ in.)

£2,500-3,500

51
WYNFORD DEWHURST
(BRITISH 1864-1941)
SUNNY PASTURES, A BIT OF NORMAN LANDSCAPE
Oil on canvas
Signed (lower right)
82.5 x 61cm (32¼ x 24 in.)

Provenance:
Sale, Christie's, London,
23 June 1994, lot 5

£3,000-5,000

52
HARRY BECKER (BRITISH 1865-1928)
STREET VIEW WITH HILLS BEYOND
Oil on canvas
Signed (lower left)
61 x 40.5cm (24 x 15¾ in.)

£1,000-2,000

53

53 λ
VICTOR VIGNON (FRENCH 1847-1909)
LES HAUTEURS DE TRIEL-SUR-SEINE
Oil on canvas
Signed (lower right)
46.5 x 55.5cm (18¼ x 21¾ in.)

Painted in 1881.

Provenance:
Kaplan Gallery, London
Mrs William Nitze, Washington DC
Sale, Sotheby's, London, 21 February 1990, lot 70
Private collection, Paris
Stoppenbach & Delestre, London
Private collection, UK

The authenticity of this work has been confirmed by Stéphane Kempa, who will be including it in the forthcoming Victor *Vignon catalogue raisonné*.

£2,000-3,000

54

55

56

54
THEOPHILE ALEXANDRE STEINLEN (FRENCH 1859-1923)
TROIS FEMMES AVEC UN ENFANT
Blue crayon
Signed, dedicated and dated *A Miss Bessie Dibblee souvenir de Paris Mai 1908* (lower left)
40.5 x 31cm (15¾ x 12 in.)

Provenance:
The Folio Society, London
(stock no. D3130)

£600-800

55
PAUL CÉSAR HELLEU (FRENCH 1859-1927)
PORTRAIT OF A LADY, SIDE PROFILE
Crayon and wash
Signed (lower right)
32.5 x 21cm (12¾ x 8¼ in.)

£1,000-1,500

56
LÁSZLÓ BÁRÓ MEDNYANSZKY (HUNGARIAN 1852-1919)
MAN IN A BLUE HAT
Watercolour and pencil
Signed (lower right)
25.5 x 18.5cm (10 x 7¼ in.)

Provenance:
Abbott and Holder, London

£700-1,000

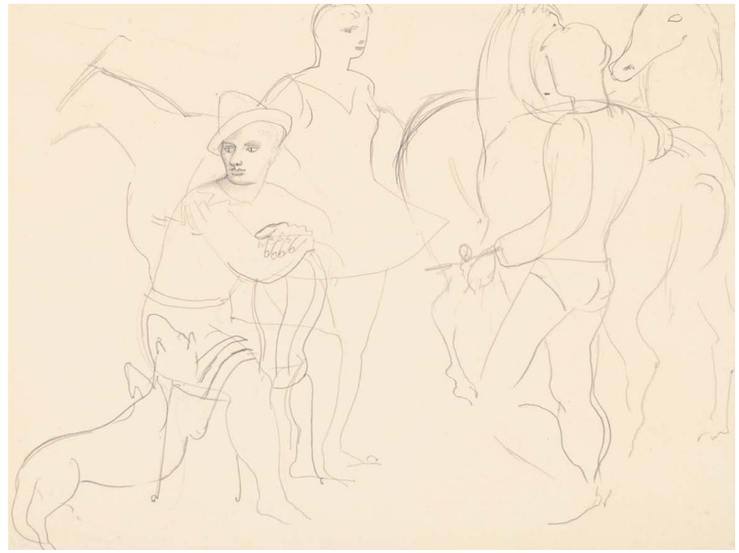
57
CHRISTOPHER WOOD (BRITISH 1901-1930)
CIRCUS TROUPE
Pencil
25.5 x 32.5cm (10 x 12¾ in.)

Drawn *circa* 1929-30.

Provenance:
Sale, Christie's, 11 June 1998, lot 31

It has been suggested that the work relates to the Luna Park Ballet for which Christopher Wood was commissioned by Boris Kochno in Paris.

£1,000-1,500



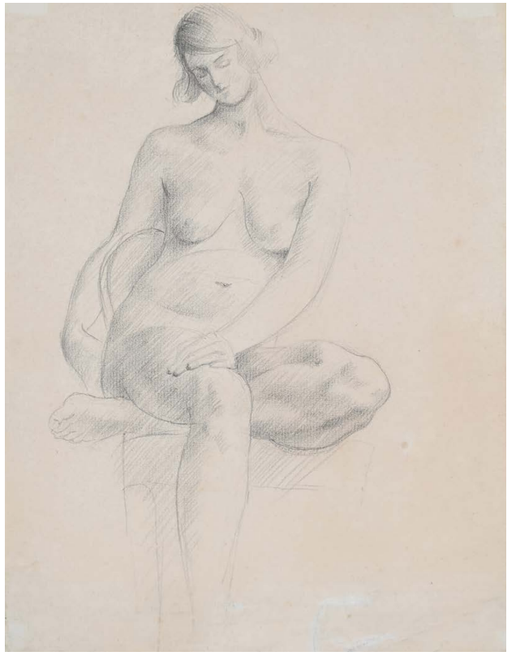
57

58
CHRISTOPHER WOOD (BRITISH 1901-1930)
TWO GIRLS
Pencil
Numbered (verso)
25 x 32cm (9¾ x 12½ in.)

Provenance:
The Mercury Gallery, London
Whitford Fine Art, London

£500-700

58



59

59
CHRISTOPHER WOOD (BRITISH 1901-1930)
SITTING NUDE
Pencil
32 x 24cm (12½ x 9¼ in.)

Drawn in 1926.

Provenance:
Private Collection, Sir Rex Nan Kivell
Private Collection, Dr William Mason
Michael Parkin Gallery, London
Private Collection, Mrs Heather Mansell Jones

Exhibited:
London, Michael Parkin Gallery, no. 35

£600-800

60

60 λ
WILLIAM ROBERTS (BRITISH 1895-1980)
STANDING FEMALE NUDE
Pencil
Signed (lower right)
38 x 23cm (14¾ x 9 in.)

Drawn *circa* 1945.

Provenance:
Sale, Sotheby's, London, 6 October 1993, lot 98 (unverified)
England & Co. Gallery, London

£2,000-3,000

61

61 λ
AUSTIN OSMAN SPARE (BRITISH 1888-1956)
SEATED FEMALE NUDE
Pencil
Signed with initials and dated *31* (lower left)
39 x 39cm (15¼ x 15¼ in.)

£3,000-5,000

62

62 λ
DUNCAN GRANT (BRITISH 1885-1978)
STUDY FOR PANEL TO DECORATE THE QUEEN MARY
Pastel
47 x 60cm (18½ x 23½ in.)

Executed *circa* 1935.

Provenance:
Private Collection, Sir Kenneth Clark
Abbott & Holder, London
Sale, Christie's South Kensington, 31 October 2007, lot 1317
Brown & Rigg, Tetbury, Gloucestershire
Acquired from the above by the present owner in 2012

In 1935 Duncan Grant was commissioned to create a series of large panels, carpets, curtains and textiles for the First Class lounge on Cunard's Ocean Liner, The Queen Mary. Although originally accepted for the interior, the Chairmen and board of Directors turned down Grant's designs and they were never installed.

£3,000-5,000

63

63 λ
DUNCAN GRANT (BRITISH 1885-1978)
DESIGN FOR A LIDDED JAR: THE THREE GRACES
Watercolour and pencil
With study of figures (verso)
33.5 x 24cm (13 x 9¼ in.)

Painted *circa* 1935.

Provenance:
Estate of the artist

£3,000-5,000

WORKS FROM THE GUY REED COLLECTION AT COPGROVE HALL, SOLD ON BEHALF OF THE GUY REED WILL TRUST AND A MEMBER OF THE REED FAMILY | LOTS 64-71

Guy Reed was born into a farming family in Yorkshire and grew up near Thirsk, in the village of Sandhutton. During and after World War II, he served in the Royal Air Force and by the age of eighteen he was stationed in France, tasked with refuelling and re-arming Spitfires. Once demobilised, Reed acquired redundant airfields on whose runways he located poultry farming units, achieving remarkable success with companies like Buxted Chickens, Buxted Turkeys and Nitrovit Foodstuffs and establishing himself as a key figure in the agricultural industry. He later diversified his business interests and achieved further success towards the end of his career with Reed Boardall Cold Storage.

Following Guy Reed's death in 2013, Copgrove Stud was transferred to the Guy Reed Will Trust, ensuring that its operations would continue in accordance with his wishes. Today, Copgrove operates as a premier commercial stud farm in Yorkshire, offering boarding services to horses owned by a prestigious global clientele. Reed's blood lines continue to produce winners — most recently Economics, a descendant of Ardneasken, who won the 2024 Dante Stakes at York.

COPGROVE HALL

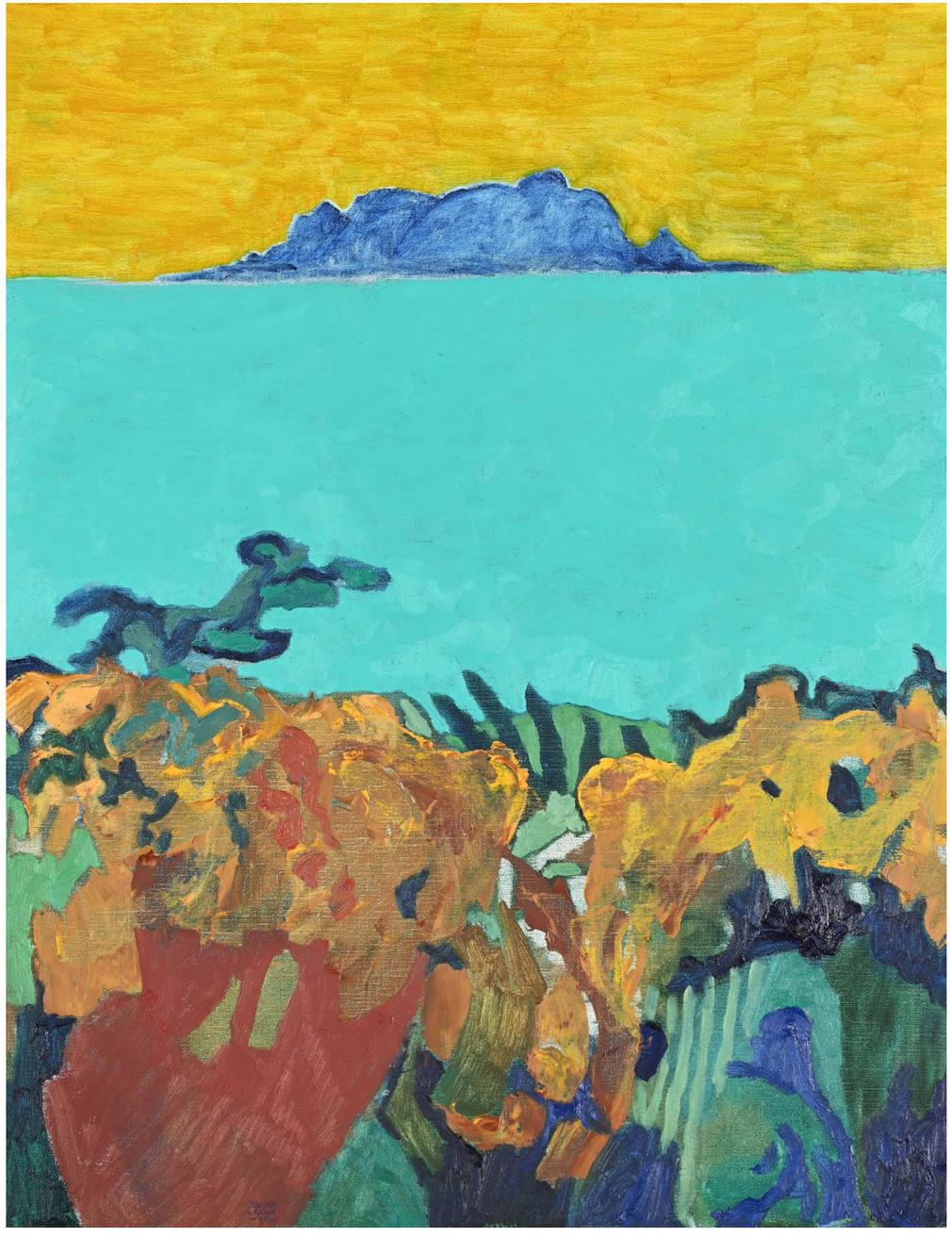
Copgrove Hall was built to its present Neoclassical form in 1821 for Thomas Duncombe, on a beautiful sloping site overlooking a lake. The landscape was designed by Thomas White, who also worked on other Yorkshire estates such as Harewood and Sledmere House. Climbing vines cover much of the exterior, blending the house seamlessly into its natural surroundings and strengthening its connection to the landscape.

64

64 λ
MARY FEDDEN (BRITISH 1915-2012)
THE WHITE UMBRELLA
Oil on canvas
Signed and dated *1995* (lower left)
91.5 x 101.5cm (36 x 39¾ in.)

Provenance:
Richard Green, London
Guy Reed, Copgrove Hall
Guy Reed Will Trust

£20,000-30,000



65

65 λ
JEROEN KRABBÉ (DUTCH B. 1944)
A VIEW FROM MY WINDOW AT THE DATAI III, MALAYSIA
Oil on canvas
Signed and dated *1994* (lower left); further signed, titled, inscribed and dated *1994* (verso)
89.5 x 70cm (35 x 27½ in.)

Provenance:
Francis Kyle Gallery, London
John Reed, removed from Copgrove Hall

£400-600

66

66 λ
JOHN LOWRIE MORRISON (BRITISH B.1948)
AUTUMN LIGHT, BIBAN
Acrylic on canvas
Signed (lower right); further signed, titled and dated *2006* (verso)
90 x 90cm (35¼ x 35¼ in.)

Provenance:
Kranenburg Fine Art, Argyll
Guy Reed Will Trust

£2,000-3,000

67

67 λ
GERALD A. COOPER (BRITISH 1898-1975)
FLOWER PIECE
Oil on panel
Signed (lower left); further signed, titled and inscribed *No. 1* (verso)
76.5 x 63.5cm (30 x 25 in.)

Provenance:
Frost & Reed, London
Richard Green, London
Guy Reed, Copgrove Hall
Guy Reed Will Trust

Exhibited:
London, Royal Academy, Summer Exhibition, 1955, no. 229

£2,000-3,000

68

68 λ
GERALD A. COOPER (BRITISH 1898-1975)
HOLLYHOCKS
Oil on panel
Signed (lower right); further signed, titled and inscribed *No. 2* (verso)
76 x 63.5cm (29¾ x 25 in.)

Provenance:
Frost & Reed, London, stock no. 18890
Richard Green, London
Guy Reed, Copgrove Hall
Guy Reed Will Trust

Exhibited:
London, Royal Academy, *Summer Exhibition*, 1955, no. 225

£2,000-3,000

69

69 λ
HAROLD CLAYTON (BRITISH 1896-1979)
A BOUQUET OF FLOWERS IN AN URN ON A STONE LEDGE
Oil on canvas
Signed (lower left)
63.5 x 76cm (25 x 29¾ in.)

Provenance:
Guy Reed, Copgrove Hall
Guy Reed Will Trust

£1,500-2,500

70

70 λ
DORIS CLARE ZINKEISEN
(BRITISH 1898-1991)
THE STEAMBOAT
Signed (lower right)
46 x 60cm (18 x 23½ in.)

Provenance:
Guy Reed, Copgrove Hall
Guy Reed Will Trust

Exhibited:
London, The Fine Art Society, June 1952

£600-800

71

71 λ
CECIL BEATON (BRITISH 1904-1980)
'ASCOT COSTUMES' VIII
Ink, crayon and watercolour with swatches of material (upper right)
Signed twice and inscribed (to lower edge)
45 x 31cm (17½ x 12 in.)

Provenance:
The Redfern Gallery, London, no. 94
Private Collection, C.B. Shackleton Esq
(acquired from the above 8 December 1964)
Guy Reed, Copgrove Hall
Guy Reed Will Trust

£600-800

OTHER PROPERTIES

72 λ
STEVEN SPURRIER (BRITISH 1878-1961)
THE CRITICS
Oil on canvas
Signed and dated *53* (lower right)
71.5 x 92cm (28 x 36 in.)

Exhibited:
London, Royal Academy, 1953
London, The Arts and the Cafe Royal,
1956 (1st prize)

£1,500-2,000

72

73 λ
RAOUL MILLAIS (BRITISH 1901-1999)
HORSE AND CARRIAGE, WITH FIGURES RESTING IN THE PARK
Oil on canvas
Signed (lower right)
20.5 x 25.5cm (8 x 10 in.)

£600-800

73

74

74 λ
DOROTHEA SHARP (BRITISH 1874-1955)
BABY IN A PRAM AMONGST THE DAISIES
Oil on canvas
Signed (lower right)
41.5 x 46.5cm (16¼ x 18¼ in.)

£5,000-7,000

75 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
FOURTH PORTRAIT OF PEGGY JEAN (ASLEEP)
Bronze with a green patina
Signed (to left shoulder)
Height: 26cm (10in.)

Conceived in 1920.

Provenance:
From a Private Collection

Literature:
Hubert Wellington, *Jacob Epstein,* London, 1925, p. 25, pl. 17
Jacob Epstein, *Let There Be Sculpture,* London, 1940, p. 203, illus.
Robert Black, *The Art of Jacob Epstein,* New York and Cleveland, 1942, p. 232, no. 76
Jacob Epstein, *Epstein: An Autobiography,* London, 1955 illus.
Richard Buckle, *Jacob Epstein Sculptor,* London, 1963, p. 103, pl. 160
Barbara and Edward P. Schinman, *Jacob Epstein. A Catalogue of the Collection of Edward P. Schinman,* Vancouver, 1970, p. 72, illus.
Evelyn Silber, *The Sculpture of Epstein,* Oxford, 1986, pp. 146-47, no. 110

£2,000-3,000

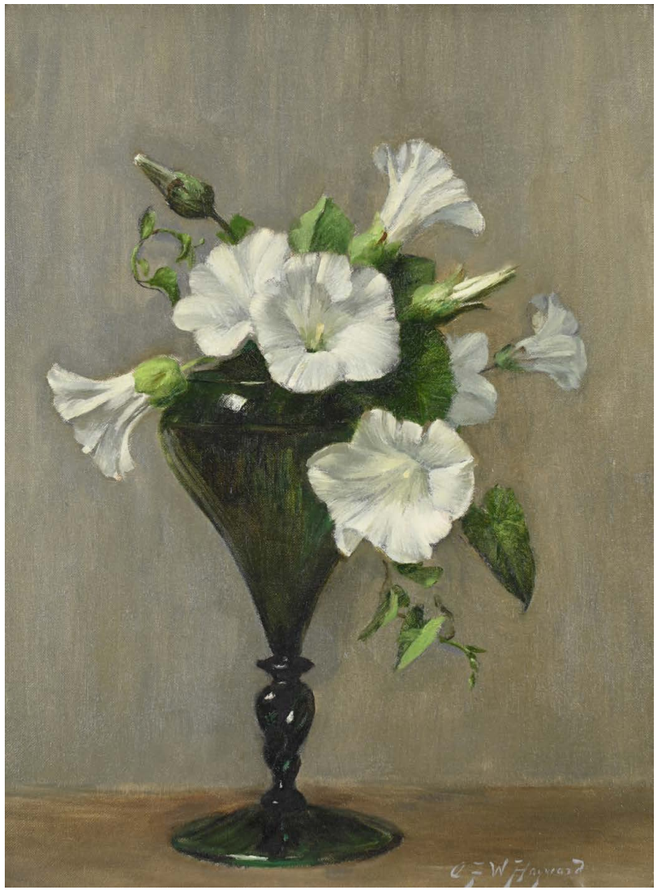
75

76

76 λ
DOROTHEA SHARP (BRITISH 1873-1955)
STILL LIFE OF FLOWERS
Oil on board
Signed (lower left)
51 x 41.5cm (20 x 16¼ in.)

Provenance:
Spink & Son, London
Thence by descent to the present owner

£6,000-8,000



77

77
ALFRED FREDERICK WILLIAM HAYWARD
(BRITISH 1856-1939)
WHITE CONVOLVULUS
Oil on canvas
Signed (lower right)
43.5 x 33.5cm (17 x 13 in.)

Provenance:
The Fine Art Society, London

Exhibited:
London, The Fine Art Society, March 1945

£800-1,200

78

78 λ
ERNEST JULES RENOUX
(FRENCH 1863-1932)
JARDIN DU LUXUEMBOURG
Oil on canvas
Signed (lower left) titled (verso)
38 x 56cm (14¾ x 22 in.)

Provenance:
Kaplan Gallery, London

£500-700

79

79 λ
HERBERT ROYLE (BRITISH 1870-1958)
SNOWY LANDSCAPE
Oil on canvas
Signed (lower right)
63.5 x 76cm (25 x 29¾ in.)

£800-1,200

80

80 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
OLIVE
Bronze with a brown patina
Height: 35cm (13¾in.)

Conceived in 1934.

Provenance:
From a Private Collection

Literature:
Richard Buckle, *Jacob Epstein Sculptor,* London, 1963, p. 214, pl. 329
Barbara and Edward P. Schinman, *Jacob Epstein. A Catalogue of the Collection of Edward P. Schinman,* Vancouver, 1970, p. 51 (illustrated)
Evelyn Silber, The Sculpture of Epstein, Oxford, 1986, p. 177, no. 250

£3,000-5,000

81

81 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
OLD SMITH
Bronze with a black patina
Height: 37cm (14½in.)

Conceived in 1922.

Provenance:
From a Private Collection

Literature:
Arnold L. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art,* London, 1931, p. 180
Jacob Epstein, *Let There Be Sculpture,* London, 1940, p. 112
Robert Black, *The Art of Jacob Epstein,* New York and Cleveland, 1942, p. 234, no. 97
Jacob Epstein, *Epstein: An Autobiography,* London, 1955, p. 93
Richard Buckle, *Jacob Epstein Sculptor,* London, 1963, p. 113, pl. 179
Evelyn Silber, The Sculpture of Epstein, Oxford, 1986, p. 151, no. 129

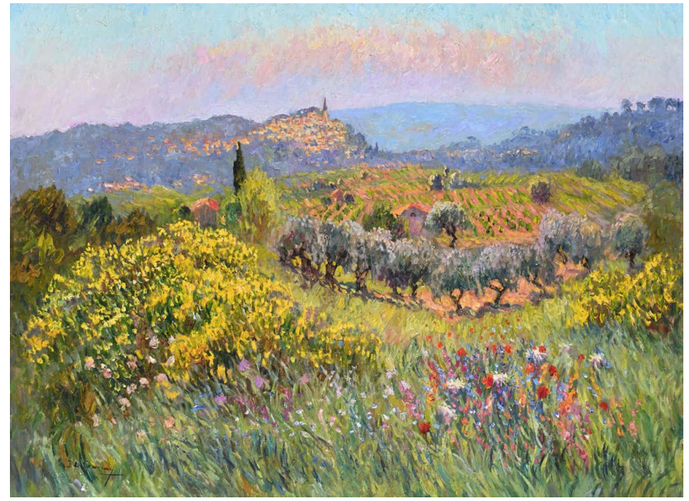
£2,000-3,000

82

82 λ
ALFRED WOLMARK (BRITISH 1877-1961)
OXFORDSHIRE LANDSCAPE
Oil on board
Signed and dated *41* (lower right)
49 x 65cm (19¼ x 25½ in.)

Provenance:
Private Collection, F. Davidson Esq.
Ben Uri Art Gallery (presented by the above)

£2,000-3,000

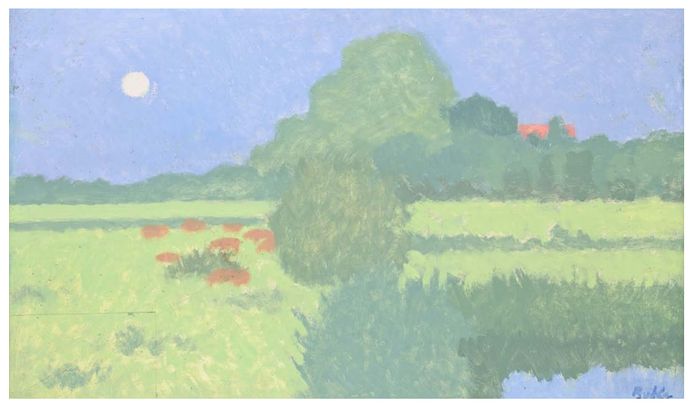


83

83 λ
ISABELLE DE GANAY (FRENCH B. 1960)
LE CHAMPS FLEURI VERS LA CADIERE D'AZUR
Oil on canvas
Signed (lower left)
91 x 119cm (35¾ x 46¾ in.)

Provenance:
The Collection of The Bowerman Charitable Trust

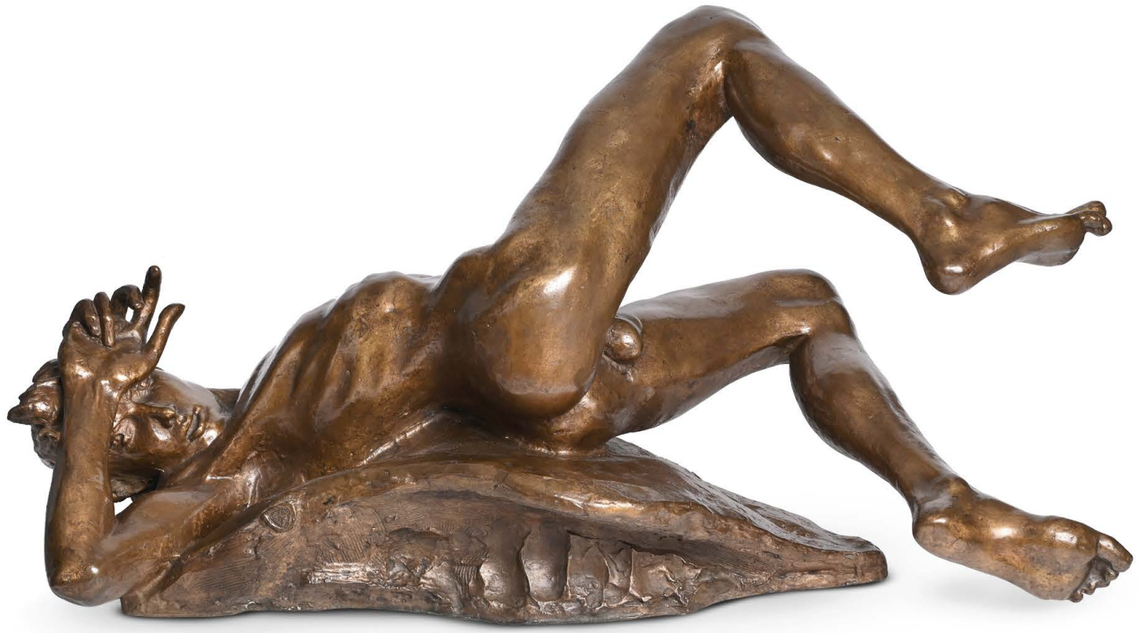
£2,000-3,000



84

84 λ
ROBERT BUHLER (BRITISH/SWISS 1916 -1989)
LANDSCAPE
Oil on board
Signed (lower right)
45.5 x 78cm (17¾ x 30½ in.)

£600-800



85

85 λ
ENZO PLAZZOTTA
(ITALIAN 1921-1981)
ICARUS
Bronze
Signed and numbered 3/6
Width: 102cm (40in.)

Provenance:
Obelisk Gallery, London

Literature:
Carol Plazotta and Richard O'Conor, *Enzo Plazotta, A Catalogue Raisonné,* London, 1986, p. 161, no. 309 (Similar cast from same series)

£1,500-2,000

86

86 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
BETTY PETERS
Bronze with brown patina
Height (excluding base): 22cm (8½in.)

Provenance:
From a Private Collection

Epstein produced a series of works based on the sitter, Betty Peters between 1943-45. See Evelyn Silber, pp. 193-195 for illustrated examples.

£1,500-2,500

87 λ
SIR JACOB EPSTEIN
(BRITISH 1880-1959)
LITTLE EILEEN
Bronze with light green patina
Height (excluding base): 28cm (11in.)

Conceived in 1927.

Provenance:
From a Private Collection

Literature:
Arnold L. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art,* London, 1931, p. 186
Richard Buckle, *Jacob Epstein Sculptor,* London, 1963, p. 173, pl. 262 (dates 1930)
Evelyn Silber, The Sculpture of Epstein, Oxford, 1986, p. 161, no. 178

Little Eileen was a childhood friend of Peggy Jean, first daughter of Sir Jacob Epstein.

£3,000-5,000

87

88

88 λ
SIR JACOB EPSTEIN
(BRITISH 1880-1959)
JOAN GREENWOOD (CHILD)
Bronze with a gold patina
Height (excluding base): 36cm (14in.)

Conceived in 1930.

Provenance:
From a Private Collection

Literature:
Arnold L. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art,* London, 1931, p. 190 (dates 1931)
L. B. Powell, *Jacob Epstein,* London, 1932, ill. (dates 1930)
Robert Black, *The Art of Jacob Epstein,* New York and Cleveland, 1942, p. 238, no. 161
Richard Buckle, *Jacob Epstein Sculptor,* London, 1963, p. 172, pl. 260 (dates 1930)
Evelyn Silber, The Sculpture of Epstein, Oxford, 1986, p. 168, no. 203

Joan Greenwood was a childhood friend of Peggy Jean, the first daughter of Sir Jacob Epstein.

£2,500-3,500

89 λ
BENNO SCHOTZ (SCOTTISH 1891-1984)
RECLINING NUDE
Bronze
Signed, dated *1929* and numbered 3/10
23 x 37cm (9 x 14½ in.)

£1,000-1,500

89

PIETRO ANNIGONI | LOTS 90-96

Born in Milan on 7 June 1910, Pietro Annigoni was the son of Ricciardo Annigoni, a mechanical engineer. In 1925 the family moved to Florence and Pietro attended life drawing classes at the Circolo degli Artisti and at the Accademia di Belle Arti.

In 1927, he entered the Accademia as a full-time student, taking courses in painting, sculpture, and engraving. Annigoni was heavily influenced by the Accademia's classical teaching, finding inspiration in the subject matter and techniques of the great Italian old masters.

During the 1930s he found critical acclaim in Italy, exhibiting widely and receiving numerous commissions, the most notable being a series of frescoes in the Convent of San Marco, Florence. However, his open opposition to Mussolini led to his ostracism from the Italian artistic establishment and he struggled as an artist until the collapse of Mussolini's fascist dictatorship and the ending of World War II in 1945.

Looking for new audiences for his work he entered three paintings, including Portrait of the Artist, into the Summer Exhibition at the Royal Academy in London in 1949. These were duly accepted into the show and as Annigoni had hoped, were discovered by collectors and dealers alike. This recognition and acclaim lead to subsequent exhibitions at the Wildenstein Gallery and Agnews in London.

Building on this new audience Annigoni started to live in London for six months a year, undertaking an increasing number of commissions, particularly for portraits. This includes the present work, painted in 1953, just a year before he famously painted the portrait of the young Queen Elizabeth II. Commissioned by the Worshipful Company of Fishmongers in 1954, the work was unveiled at the Royal Academy in 1955. Crowds flocked to view the painting and attendance was recorded at almost 300,000, making it the most popular Summer Exhibition for over 50 years. The Times produced a limited edition print which instantly sold out and Sir Alfred Munnings, former President of the Royal Academy proclaimed Annigoni to be "The Greatest Painter of the age."

The publicity and popularity that this portrait received led to many other commissions including a second portrait of Queen Elizabeth II for the National Portrait Gallery, the Duke of Edinburgh and Princess Margaret. He continued to be in demand throughout his life, with requests coming from all walks of life, and he completed portraits of Pope John XIII, John F. Kennedy, the Shah and Empress of Iran, Julie Andrews, Margot Fontane, Rudolph Nureyev and Salvatore Ferragamo to name but a few.

His work is represented in numerous public collections, including the National Portrait Gallery, London, Metropolitan Museum of Art, New York, The Uffizi Gallery, Florence, The Vatican, Rome, Indianapolis Museum of Art, and the Fine Arts Museum, San Francisco.

Italian painter Pietro Annigoni (1910-1988) and model Juanita Forbes looking at Portrait of Juanita Forbes by Annigoni, July 1953.
Image credit: Hulton Archive | Evening Standard © Getty Images

JUANITA FORBES

Born on 25th January 1929 to Lt-Col James Stewart Forbes and the sculptor Feridah Taylor, Juanita grew up in an artistic household frequented by artists and stars of the silver screen. In 1949 she married the actor, Anthony Steel, famous for his roles in films such as The Wooden Horse and Where No Vultures Fly. They divorced 5 years later and on her 32nd Birthday she married Richard Stickney.

Dreweatts was privileged to meet Mrs Stickney, still living in West London, and was given a very rare and personal insight into how this beautiful portrait came to be painted some 75 years ago.

Your Mother, Feridah Forbes, was an accomplished sculptor and so I can imagine you growing up in a house full of art and artists? **WILL PORTER (WP)**

I grew up in the Chelsea Studios, 412-416 Fulham Road surrounded by aspiring artists and lots of art of all descriptions. **JUANITA FORBES (JF)**

WP | *Am I right in thinking that you became a muse for Jacob Epstein?*

JF | *My mother Feridah Forbes met Jacob Epstein, who became a friend, at the same Art Bronze Foundry she used next door to the studios and commissioned him to do the nude and the head of me, so I was not really a muse but probably a favourite, maybe that is a muse...*

WP | *How did you meet Pietro Annigoni?*

JF | *My mother was a friend of the artist Timothy Whidborne who was a student of Annigoni and also lived in the Chelsea Studios. He introduced her to Annigoni, and she commissioned the painting.*

WP | *What was it like sitting for him?*

JF | *It took 4-6 months sitting for two hours at a time. I used to see him in the evenings after work and was usually very tired, so he had to ply me with coffee to stop me from falling asleep!*

WP | *In the painting you are holding an hourglass. Is this a symbol of the passing of time or maybe there is a more personal significance?*

JF | *Annigoni's favourite saying was "tout passe, tout casse, tout lasse" (et tout ce remplace) and the hourglass was his depiction of this.*

WP | *And is the landscape behind anywhere specific?*

JF | *I think it was Venice. The portrait was painted in London of course so it was done from his imagination.*

WP | *You married the actor, Anthony Steele in 1949. How did you meet?*

JF | *At a drinks party with Bill Travers (Born Free & Ring of Bright Water) who became our best man. Tony was famed for his White African Hunter Films*

WP | *That must have been an exciting time in your life?*

JF | *Yes very, I was a catwalk model for The House of Worth, Maggie Rouff and various department stores and did some extras work in films like Kind Hearts and Coronets, I was the lady in the MG who Sir Alec Guiness wolf whistled at!*

WP | *Annigoni painted one of the most celebrated paintings of Queen Elizabeth II just a couple of years after your portrait and became a much sort after portraitist. Did you remain friends?*

JF | *Very much so, my mother sadly passed away before the painting was completed but he and I remained firm friends for many years thereafter, he also tried to paint my young son, but he would not sit still for long enough!*

WP | *What are your abiding memories of Pietro Annigoni?*

JF | *A kind, generous, funny, raconteur always with his favourite Gauloise in hand!*

90 λ
PIETRO ANNIGONI (ITALIAN 1910-1988)
PORTRAIT OF JUANITA FORBES
Tempera grassa on panel
Signed with monogram, dated and inscribed *Paris LIII/To J* (verso)
68 x 48cm (26¾ x 18¾ in.)

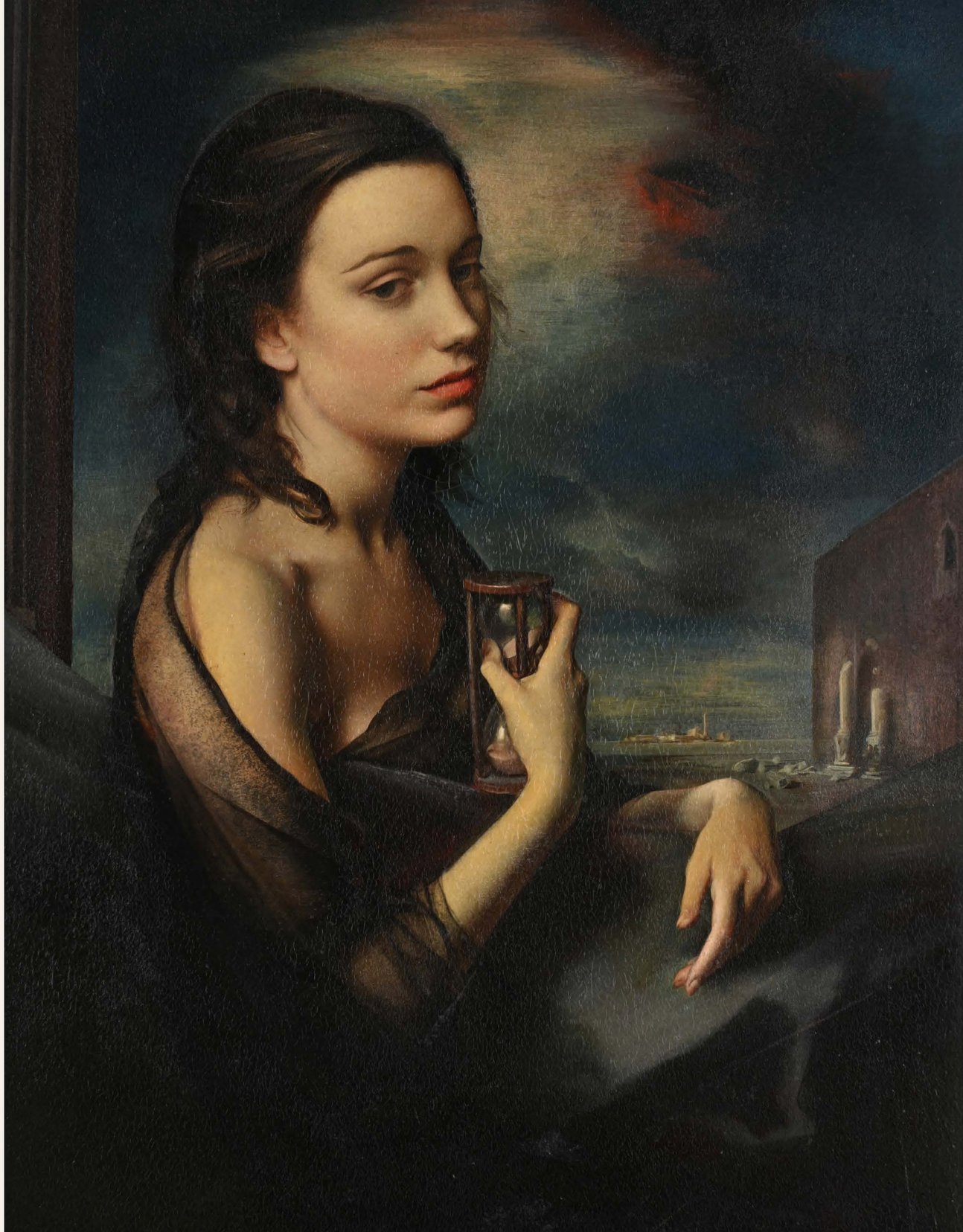
Painted in 1953.

Provenance:
Juanita Forbes and thence by descent

Exhibited:
Paris, Galerie de Beaux Arts, *Peintures et Dessins de Pietro Annigoni,* 3-23 December 1953.
London, Wildenstein, *An Exhibition of Paintings and Drawings by Pietro Annigoni*, 7 April - 1 May 1954, no.11
Florence, Galleria d'Arte Internazionale, *Pietro Annigoni*, 19-23 January 1963
Milan, Galleria Cortina, *Antologica di Pietro Annigoni*, 25 October - 25 November 1968
New York, The Brooklyn Museum, *Pietro Annigoni: A Retrospective Exhibition,* 27 April - 22 June 1969
San Francisco, California Palace of the Legion of Honor, *Pietro Annigoni: A Retrospective Exhibition,*
19 July - 31 August 1969
Cardiff, National Museum of Wales, *Pietro Annigoni*, 1 - 30 September 1977

Literature:
R.C. Cammell, *Pietro Annigoni*, London,1954.
G. Solari Bozzi, *Con il preziozo manto turchino della Giarrettiera la Regina Elisabetta"posa" per Pietro Annigoni,* in *Il Giornale d'Italia,* Rome, 28 November 1954.
H. Kanis, *This is Annigoni*, in *News Page*, London, July 1955, p.42.
D. Wynne-Morgan, *Annigoni...and a Duchess he refused to paint*. In *Daily Express*, 8 May 1956, p.10.
R.C. Cammell, *Memoirs of Annigoni*, London, 1956, p.80.
M. Garland, *The Changing Face of Beauty. Four thousand years of beautiful Women,* London, 1957, p.206.
N. Rasmo, *Pietro Annigoni,* Florence, 1961, p.69
U. Longo, *Pieta e amore nell'arte di Pietro Annigoni,* Milan, 1968, p.88
D.F. Hoopes, *Pietro Annigoni. A Retrospective Exhibition,* New York, 1969
A.D.F. Jenkins, *Pietro Annigoni,* Cardiff, 1977
L. Pelizzari, *Pietro Annigoni, Il periodo inglese: 1949-1971*, Rome, 1991, pp.140, 188, no.153, fig.179 (detail), fig. 242

£20,000-30,000



91

91 λ
PIETRO ANNIGONI (ITALIAN 1910-1988)
JUANITA
Pencil
Signed with monogram, inscribed and dated *LONDRA/LI* (lower right)
32 x 25cm (12½ x 9¾ in.)

Executed in 1951.

Provenance:
Juanita Forbes and thence by descent

Exhibited:
London, Thomas Agnew & Sons Ltd., *Exhibition of Drawings and some Paintings by Pietro Annigoni,* June - July 1952
London, Wildenstein, *An Exhibition of Paintings and Drawings by Pietro Annigoni*, 7 April - 1 May 1954, no.47
New York, The Brooklyn Museum, *Pietro Annigoni: A Retrospective Exhibition,* 27 April - 22 June 1969
San Francisco, California Palace of the Legion of Honor, *Pietro Annigoni: A Retrospective Exhibition,* 19 July - 31 August 1969
Cardiff, National Museum of Wales, *Pietro Annigoni,* 1 - 30 September 1977

Literature:
R.C. Cammell, *Pietro Annigoni*, London, 1954, p. 5
P. Annigoni, *Pietro Annigoni,* in *The Pheasantry Studios Ltd,* London, 1965, p. 3
P. Annigoni, *Pietro Annigoni,* in *The Pheasantry Studios Ltd,* London, 1968, p. 4
D.F. Hoopes, *Pietro Annigoni. A Retrospective Exhibition,* New York, 1969
L. Pelizzari, *Pietro Annigoni, Il periodo inglese: 1949-1971*, Rome, 1991, p.162, no. 109, fig 204

£3,000-5,000

92

92 λ
PIETRO ANNIGONI (ITALIAN 1910-1988)
JUANITA FORBES
Pencil and ink
Signed with monogram, inscribed and dated *Londra/LI* (lower right); further signed and dated *10-V-LIII* to backboard (verso)
41 x 24cm (16 x 9¼ in.)

Executed in 1951.

Provenance:
Juanita Forbes and thence by descent

Exhibited:
London, Thomas Agnew & Sons Ltd., *Exhibition of Drawings and some Paintings by Pietro Annigoni,* June - July 1952
London, Wildenstein, *An Exhibition of Paintings and Drawings by Pietro Annigoni*, 7 April - 1 May 1954, no.48

Literature:
M. Sorrell, *Pietro Annigoni,* in *The Queen,* London, 15 August 1951, p. 19
L. Pelizzari, *Pietro Annigoni, Il Periodo Inglese: 1949-1971*, Italy, 1991, p. 162, no. 110, fig. 205

£3,000-5,000

93

93 λ
PIETRO ANNIGONI (ITALIAN 1910-1988)
PAESAGGIO FANTASTICO
Tempera grassa on paper on board
Signed with monogram and dated *LII*
(lower right)
54 x 64cm (21¼ x 25 in.)

Painted in 1952.

Provenance:
Juanita Forbes and thence by descent

Exhibited:
London, Wildenstein, *An Exhibition of Paintings and Drawings by Pietro Annigoni*, 7 April - 1 May 1954
New York, The Brooklyn Museum, *Pietro Annigoni: A Retrospective Exhibition,* 27 April - 22 June 1969
San Francisco, California Palace of the Legion of Honor, *Pietro Annigoni: A Retrospective Exhibition,* 19 July - 31 August 1969

Literature:
D.F. Hoopes, *Pietro Annigoni. A Retrospective Exhibition,* New York, 1969
L. Pelizzari, *Pietro Annigoni, Il Periodo Inglese: 1949-1971*, Rome, 1991, p.183, no.140, fig. 235

£3,000-5,000

94

94 λ
PIETRO ANNIGONI (ITALIAN 1910-1988)
IL CANCELLO D'INGRESSO (TOSCANA)
Pencil and ink
Signed with monogram (lower right)
28 x 34cm (11 x 13¼ in.)

Executed in 1951

Provenance:
Shepherd Family Trust, Newcastle Upon Tyne.
Sale, Sotheby's, London, 15 November 1978, lot 115
Juanita Forbes and thence by descent

Exhibited:
London, Thomas Agnew & Sons Ltd., *Exhibition of Drawings and some Paintings by Pietro Annigoni,* June - July 1952

Literature:
L. Pelizzari, *Pietro Annigoni, Il Periodo Inglese: 1949-1971*, Rome,1991, p.167, no. 115, fig. 212

£600-800

95 λ
PIETRO ANNIGONI (ITALIAN 1910-1988)
IL FANTASTICO MONDO DELLA FATTUCCHIERA
Tempera grassa on canvas on board
Signed, inscribed and dated *LONDON XLIX*
(lower right)
30 x 40cm (11¾ x 15½ in.)

Painted in 1949.

Provenance:
Juanita Forbes and thence by descent

Literature:
R.C. Cammell, *Pietro Annigoni*, London 1954, p.12
R.C Cammell, *Pietro Annigoni*, London 1958, p.18
L. Pelizzari, *Pietro Annigoni, Il periodo inglese: 1949-1971*, Rome, 1991, p.154, no. 83, fig. 192

£2,000-3,000

95

96 λ
PIETRO ANNIGONI (ITALIAN 1910-1988)
LES FEUILLES MORTES
Tempera grassa on paper
Inscribed and dated (to the centre)
13 x 17.5cm (5 x 6¾ in.)

Painted in 1953.

Provenance:
Juanita Forbes and thence by descent

Literature:
L. Pelizzari, *Pietro Annigoni, Il Periodo Inglese: 1949-1971*, Rome,1991, p.192, no. 166, fig. 249

£2,000-3,000

96

97 λ
ALGERNON NEWTON (BRITISH 1880-1968)
HOUSE ON THE SURREY CANAL
Oil on canvas
Signed with monogram (lower left)
69 x 91.5cm (27 x 36 in.)

Painted in 1950.

Provenance:
The Leicester Galleries, London
Private Collection, Alan M. Allan
From the Estate of Margaret Sparks
(née Allan), sold by order of the Executors

Exhibited:
London, The Leicester Galleries, *Paintings of London by Algernon Newton*, April, 1951, no. 7
Sheffield, Sheffield City Art Galleries, *Algernon Newton R.A. 1880-1968*, July, 1980, lent by Alan M. Allan, travelling exhibition to Plymouth, City Art Gallery and Museum, September - October 1980 and London, Royal Academy of Arts, November - December 1980

We are grateful to Sir Mark Jones and Nicholas Newton for their assistance in compiling the catalogue entry for this painting.

The gritty, urban landscape through the eyes of Algernon Newton becomes picturesque, serene, and captivating. Often referred to as the "Canaletto of the canals," Newton was celebrated for his ability to infuse urban scenes with a calm, contemplative atmosphere—a skill honed through his training at the Slade School of Fine Art and the London School of Art in Kensington. Newton recorded and interpreted on canvas the industrial and technological changes of his era, capturing the transformation of the urban landscape. His connection to the Royal Academy began early, exhibiting for the first time in 1903 while still a student. Over the years, his reputation grew, leading to his election as an Associate of the Royal Academy in 1936 and as a full member in 1943. In 1980, the Royal Academy hosted a retrospective exhibition of his work.

In *House on the Surrey Canal*, Newton showcases his remarkable talent for capturing the quiet allure of industrial London. The painting is bathed in a soft light that invites the viewer to linger, guiding the eye across sunlit crates, the shimmering waters of the canal, and the townhouse that stands quietly yet enigmatically in the foreground. Newton's meticulous attention to light, shaped by his admiration for Canaletto, is particularly evident here. He frequently visited the National Gallery in London to study Canaletto's mastery of light in his large-scale Venetian landscapes. Newton adopted Canaletto's technique of tonal contrasts and the layering of thin glazes to create a flat, serene effect.

In 1951 The Leicester Galleries hosted a one man exhibition of Algernon Newton's works and a review of the exhibition published by The Illustrated cited:

'London - without Londoners: Newton's paintings of her many aspects.' '"The Surrey Canal": the picturesque yet slightly sinister beauty of the London canals has provided Newton with many subjects' The Illustrated London News, April 14 1951, p. 586

Newton's original colour notes for this work still exist and are held in the Tate Archives. Newton discusses his colour choices, particularly for the sky:

'Deptford. Blue sky above brilliant blue. (Brilliant gold white clouds)... Distant pale green peep of sky, warm with gold clouds soft lit warmish grey shadows. Big mass curling over top L and distant range of curling gold clouds.' Algernon Newton, TGA 749/1/8, Tate Archives

While some artists, like Paul Nash, sought peace and tranquillity away from the grittiness of urban life after the First World War, Newton turned his attention to depicting London in new and imaginative ways. He was particularly drawn to the canal network within the urban landscape. Newton expressed a desire to connect with the lives of London's poorest residents by portraying their daily surroundings without the need to depict the figures themselves, focusing instead on the desolate yet poignant landscapes they inhabited. The present lot is an ambitious example from this canal series painted in 1950. The work was last seen in public in 1980 when it was exhibited at the Royal Academy and has been in private ownership ever since.

£30,000-50,000

97

"The whole must glow with a golden light."

ALGERNON NEWTON

98

98 λ
JOHN SHELLEY (BRITISH 1938-2020)
CHURCH COTTAGES
Oil on board
Signed, titled and dated *1973* (verso)
60.5 x 76cm (23¾ x 29¾ in.)

Provenance:
The Trafford Gallery, London
Sale, Christie's, London, 25 January 1991, lot 93

£1,000-1,500

99

99 λ
JOHN SHELLEY (BRITISH 1938-2020)
SURREY COTTAGES
Oil on board
Signed, titled and dated *1974* (verso)
61 x 76cm (24 x 29¾ in.)

Provenance:
The Trafford Gallery, London
Sale, Christie's, London, 25 January 1991, lot 94

£1,000-1,500

100 λ
FELIX KELLY (BRITISH/
NEW ZEALANDER 1914-1994)
PALLADIAN VILLA
Gouache on card
Signed to bridge (upper centre); indistinctly inscribed to white plinth and sphere (lower centre)
29 x 20cm (11¼ x 7¾ in.)

£1,000-1,500

101 λ
FELIX KELLY (BRITISH/
NEW ZEALANDER 1914-1994)
PICNIC ACROSS THE RIVER FROM WINDSOR CASTLE AND ST. GEORGE'S CHAPEL
Oil on board
Signed and dated 53 (lower right)
57 x 73cm (22¼ x 28½ in.)

Provenance:
Sale, Christie's, 10 March 1973, lot 117

£3,000-5,000

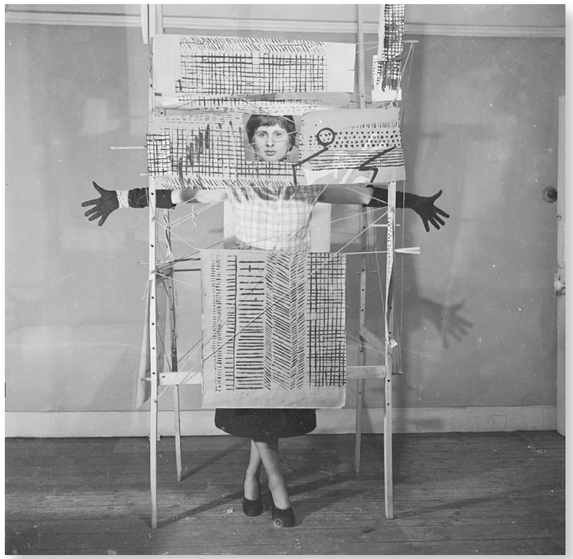
100

101

PROPERTY FROM THE ESTATE OF FREDA PAOLOZZI | LOTS 102-117

Freda Madge Elliott was born on 23 December 1925. Showing an early interest in fashion and design, she enrolled in classes in life drawing and dress design at Central School of Art. In 1943, she met Eduardo Paolozzi at the International Youth Centre on Sloane Street. At the time he was a young army recruit in the Royal Pioneer Corps, but left the following year to return to art school, attending the Slade School of Fine Art that had relocated to Oxford's Ashmolean Museum for the duration of the War. Desperate to leave the suffocating confines of prescribed artistic tuition Eduardo moved to Paris in 1947. Freda in turn left home and rented a room from Paolozzi's Slade School friend Nigel Henderson and his wife Judith who were living in Chisenhale Road, Bethnal Green at the time. There she continued to work for Botteschi, a boutique workshop making bespoke garments, as well as modelling at Central School of Art for the fashion department. Having saved enough money Freda moved to Paris in 1948 to be with Paolozzi. They rented an attic room in the Rue Budé on the Île Saint Louis. "I was apprehensive but excited and eager to quit the greyness of London for Paris – home of Juliet Greco, Satre, Sydney Bechet etc, and which was an irresistible magnet for artists and writers, and although still suffering many post-war privations had an elegance and style that were intoxicating to me." (F. Paolozzi, *Memoirs*, unpublished). Without a work permit Freda was unable to be officially employed but took temporary jobs as varied as childcare and working in the poste restante at the American Embassy. Initially befriended by the artist Peter Rose-Pulham and his wife Mary, their circle of friends grew to include artists, writers and American ex-servicemen who were funded by the G.I. Bill of Rights.

Returning to England in 1949, Freda and Eduardo were married in 1951 and Freda worked as a gallery assistant at the Institute of Contemporary Art, where the Independent Group would begin to meet in 1952. This important collective, comprised of such figures as Richard Hamilton, Reyner Banham, and Toni del Renzio, challenged notions of modernist art and high culture and it was here in 1952 that Paolozzi was to give his now infamous *Bunk*! Lecture. Out of the Independent Group emerged *Pop Art* with Dorothy Morland, the long-time director of the ICA, and close friend of Freda's, christened the 'guardian angel' of Pop Art.



Freda Paolozzi, c.1950s, Nigel Henderson, © Nigel Henderson Estate, Photo: Tate.

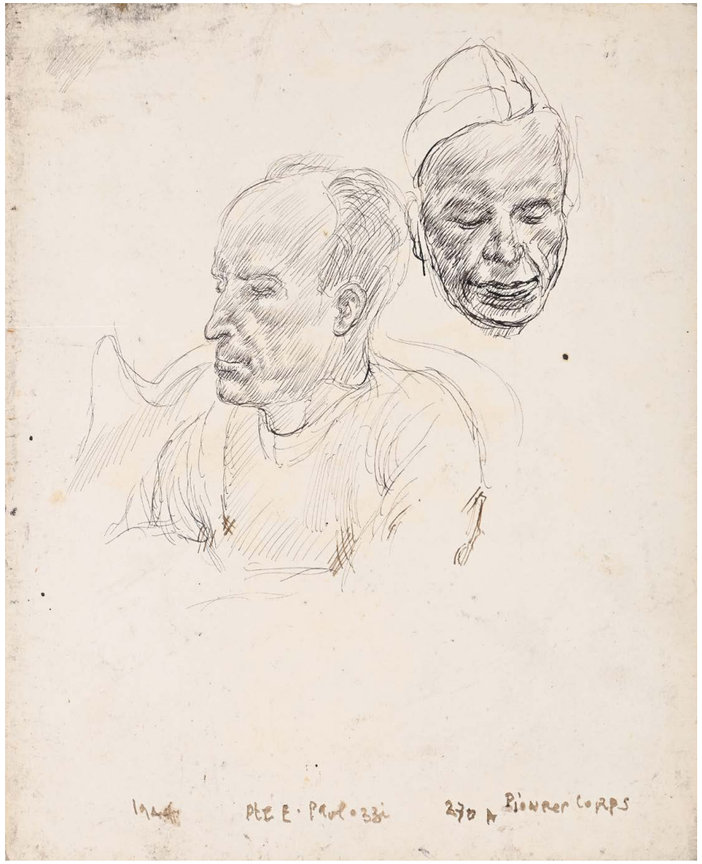
In 1954, marked by Freda's aesthetic inclinations, Eduardo co-founded Hammer Prints Limited with his fellow Slade School friend Nigel Henderson. This textile company produced patterns for interior design, including wallpaper and ceramics. Freda and Eduardo collaborated on vibrant tapestries and intricate screenprints. Henderson's many photographs of the couple surrounded by these fabric creations can be found in the Tate archives. Having spent almost thirty years in Essex, Freda and Eduardo divorced in 1988, whereupon she relocated to Cambridge. Freda died on 24th June 2023. She should be remembered not as a mere footnote in her husband's career, but as a brave, adventurous creative of discerning taste who bore witness to many of the major developments in 20th Century British Art.

102
SIR EDUARDO PAOLOZZI
(BRITISH 1924-2005)
PIONEER CORPS PORTRAITS
Pen and ink
Signed (lower centre), inscribed (lower right) and dated *1944* (lower left)
29 x 23cm (11¼ x 9 in.)

Provenance:
Freda Paolozzi and by descent

In 1940 Paolozzi enlisted in the Royal Pioneer Corps. The present work depicts two head studies of fellow soldiers. Signed "Pte E. Paolozzi" he has inscribed the work with his regiment "270A Pioneer Corps". The "A" stood for "Alien".

£500-800



102

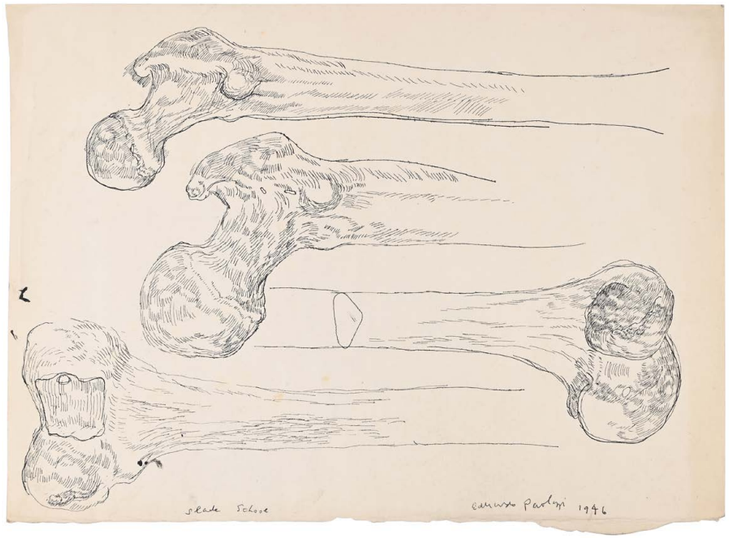
103 λ
SIR EDUARDO PAOLOZZI
(BRITISH 1924-2005)
MECHANICAL STUDY
Ink
Signed, indistinctly inscribed and dated *44* (lower right)
25 x 29cm (9¾ x 11¼ in.)

Provenance:
Freda Paolozzi and by descent

Drawn while still serving in the army, the present work shows Paolozzi's early fascination with machine objects and their mechanical aesthetic.

£600-800

103



104

104 λ
SIR EDUARDO PAOLOZZI
(BRITISH 1924-2005)
BONE STUDIES
Pen
Signed and dated *1946* (lower right), inscribed *Slade School* (lower left)
28.5 x 38cm (11 x 14¾ in.)

Provenance:
Freda Paolozzi and by descent

The present lot and lot 105 were drawn while studying at the Slade. Paolozzi felt that the Art School was "dominated by middle-class, ex-officer type attitudes with which he was unable to identify and which in his view favoured half-baked, gutless art. Oxford, the focal point of elitist and polite notions of culture made matters worse."

(F. Whitford, Eduardo Paolozzi, Exhibition Catalogue, London, Tate Gallery, 22 September – 31 October 1971, p.7)

The present work depicting old bones may be a witty swipe at the antiquated, dry ethos of the Slade in the 1940s.

£800-1,200

105

105 λ
SIR EDUARDO PAOLOZZI
(BRITISH 1924-2005)
HORSE STUDY
Pen and ink
Signed and dated *1947* (lower right)
20.2 x 25.2cm (7¾ x 9¾ in.)

Provenance:
Freda Paolozzi and by descent

£600-800

THE HISTORY OF NOTHING | LOTS 106-117

Created in 1962 *The History of Nothing* is a twelve minute film of changing sepia and black and white stills put to an equally seemingly random soundtrack of locomotives, aircraft, barking dogs, church bells and Kabuki theatre. It is fundamentally a `Surrealist collage in time'.

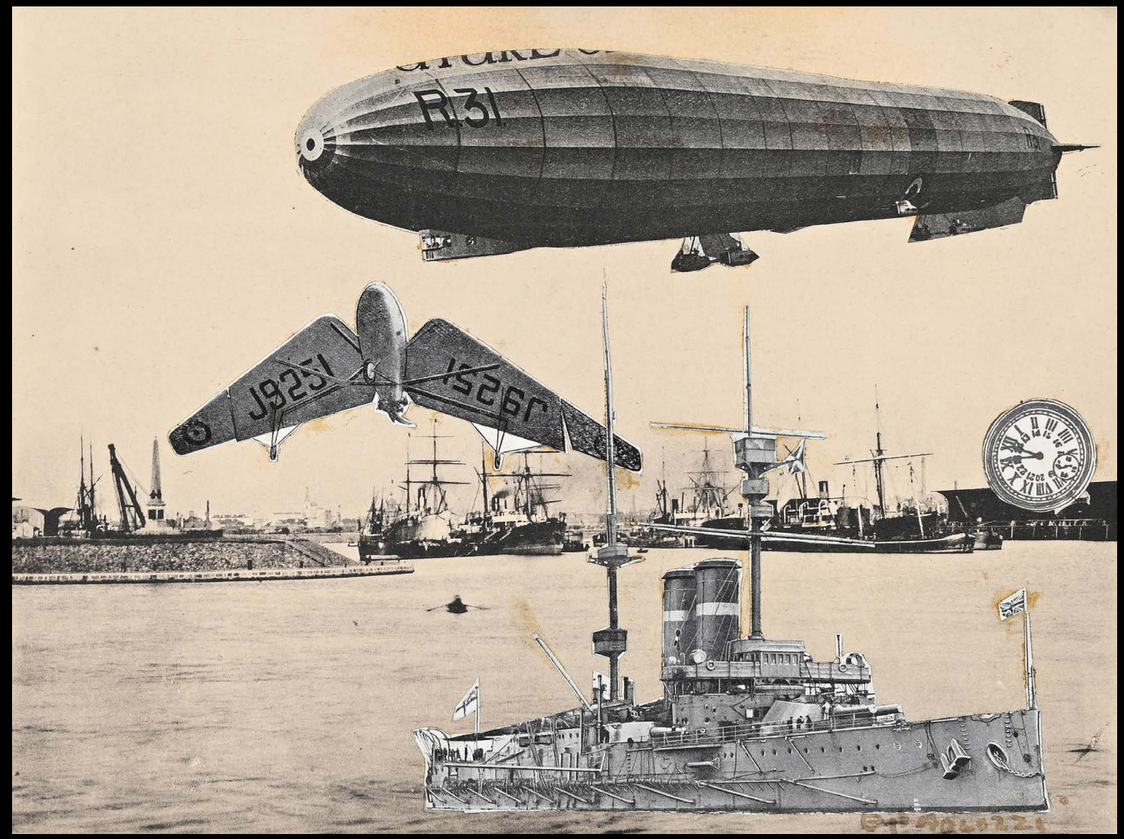
`The materials from which Paolozzi made these collages... were collected over ten years. At their basis is the idea that in the relationships of such diverse subjects and materials there are always poetic possibilities.

The sources of the collages are pages from the 1920s and 1930s German furniture catalogues, travel magazines, exhibition catalogues of ethnic art, and manuals of machinery.'

(E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 10)

"I am interested above all, in investigating the golden ability of the artists to achieve a metamorphosis of quite ordinary things into something wonderful and extraordinary that is neither nonsensical nor morally edifying".

(E. Roditi, *Eduardo Paolozzi, Dialogues on Art*, London, 1960, pp.153-54).



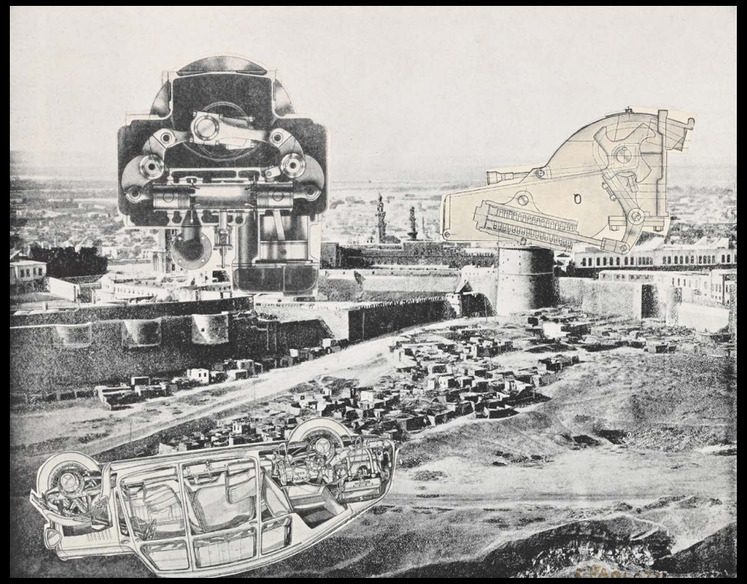
106

106 λ
SIR EDUARDO PAOLOZZI
(BRITISH 1924-2005)
LAKE INNOCENCE
Collage
Signed (lower right)
Image: 17 x 22.5cm (6½ x 8¾ in.)

Provenance:
Freda Paolozzi and by descent

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 89 (illus).

£3,000-5,000



107

107 λ
SIR EDUARDO PAOLOZZI
(BRITISH 1924-2005)
THE CITADEL, CAIRO, EGYPT
Collage
Signed (lower right)
Image: 20 x 25.5cm (7¾ x 10 in.)

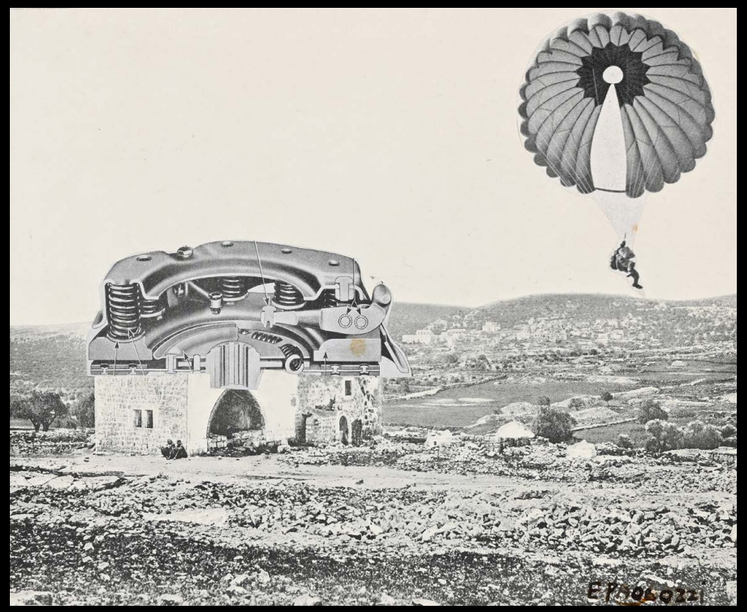
Executed in 1960.

Provenance:
Freda Paolozzi and by descent

Exhibited:
London, Anthony D'Offay, *Eduardo Paolozzi, Collages and Drawings*, 23 March - 22 April 1977.

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 99 (illus)

£2,000-3,000



108

108 λ
SIR EDUARDO PAOLOZZI
(BRITISH 1924-2005)
RACHEL'S TOMB, NEAR BETHLEHEM, PALESTINE
Collage
Signed (lower right)
Image: 20.2 x 25cm (7¾ x 9¾ in.)

Provenance:
Freda Paolozzi and by descent

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 95 (illus).

£3,000-5,000

109 λ
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)
SPIRIT OF THE MOTHERLAND
Collage
Signed (lower right)
Image: 22 x 13cm (8½ x 5 in.)

Provenance:
Freda Paolozzi and by descent

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 25 (illus).

£3,000-5,000

109

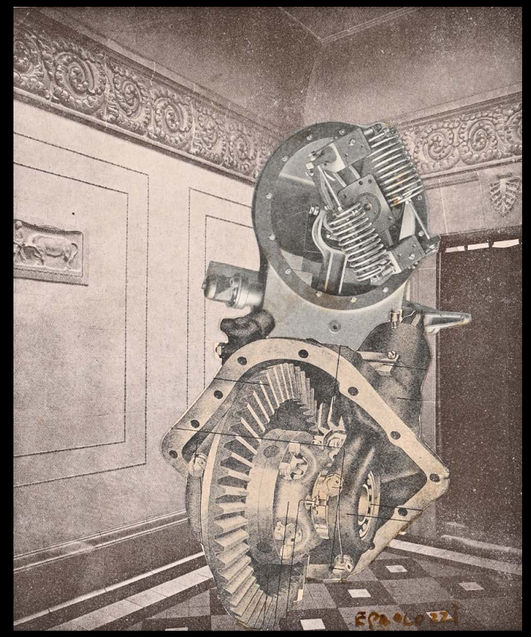
110 λ
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)
RUST AND HUMOUR
Collage
Signed (lower right)
Image: 20 x 16cm (7¾ x 6¼ in.)

Executed in 1960.

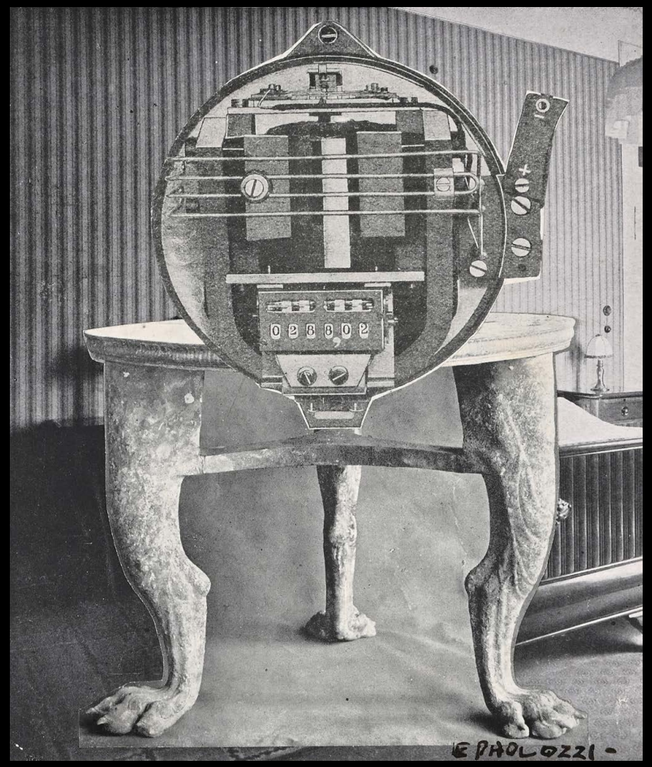
Provenance:
Freda Paolozzi and by descent

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 75 (illus).

£2,000-3,000



110



111

111 λ
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)
TABLE OF CHARYBDIS
Collage
Signed (lower right)
Image: 16 x 13.5cm (6¼ x 5¼ in.)

Provenance:
Freda Paolozzi and by descent

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 55 (illus).

£2,000-3,000

112

112 λ
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)
BEDROOM WITH PORTRAIT
Collage
Signed (lower right)
Image: 17.8 x 16cm (7 x 6¼ in.)

Provenance:
Freda Paolozzi and by descent

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 47 (illus).

£1,500-2,500

113 λ
SIR EDUARDO PAOLOZZI
(BRITISH 1924-2005)
HARP (COLLECTION OF G.A. REISNER)
Collage
Signed (lower right)
Image: 15.2 x 12.7cm (5 x 5 in.)

Provenance:
Freda Paolozzi and by descent

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 57 (illus)

£1,000-1,500

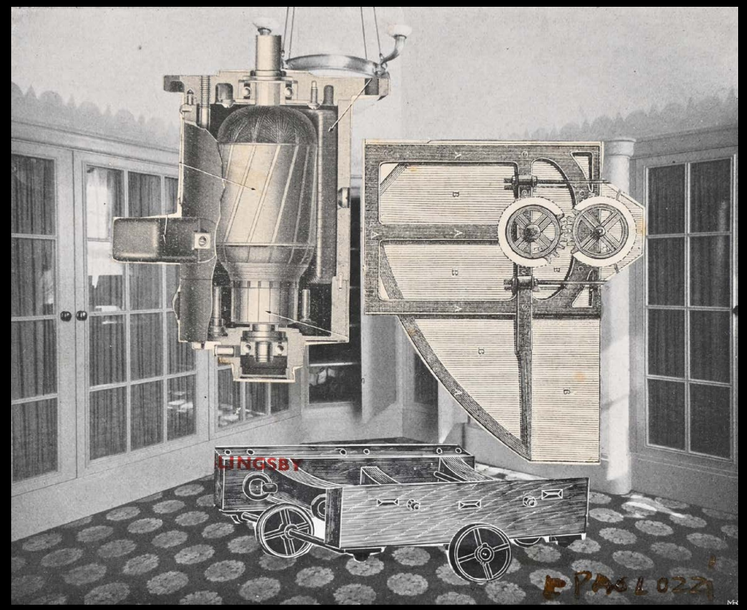
113

114 λ
SIR EDUARDO PAOLOZZI
(BRITISH 1924-2005)
OTTO MASCHENFABRIK
Collage
Signed (lower right)
Image: 12 x 14.5cm (4½ x 5½ in.)

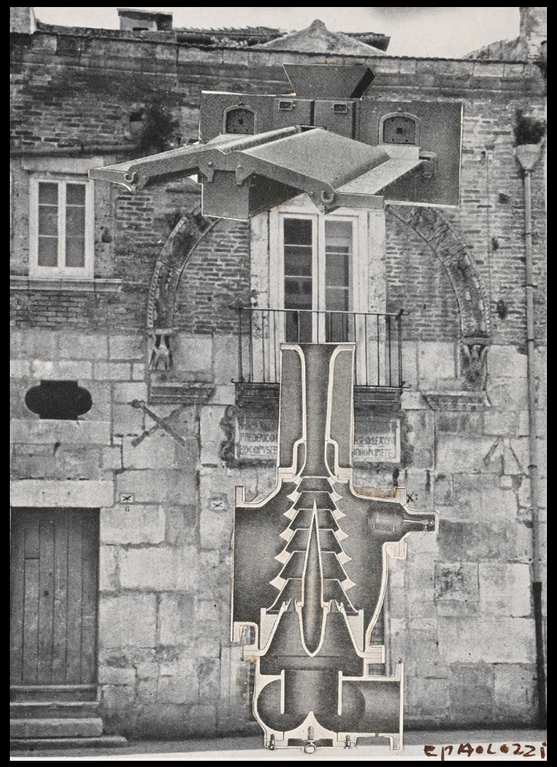
Provenance:
Freda Paolozzi and by descent

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 59 (illus).

£1,000-1,500



114



115

115 λ
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)
FOGGIA
Collage
Signed (lower right)
Image: 19 x 14cm (7¼ x 5½ in.)

Provenance:
Freda Paolozzi and by descent

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 70 (illus).

£1,000-1,500

116

116 λ
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)
WELCOME PROFESSOR RUHRBERG
Collage
Signed (lower right)
Image: 21.5 x 15.5cm (8¼ x 6 in.)

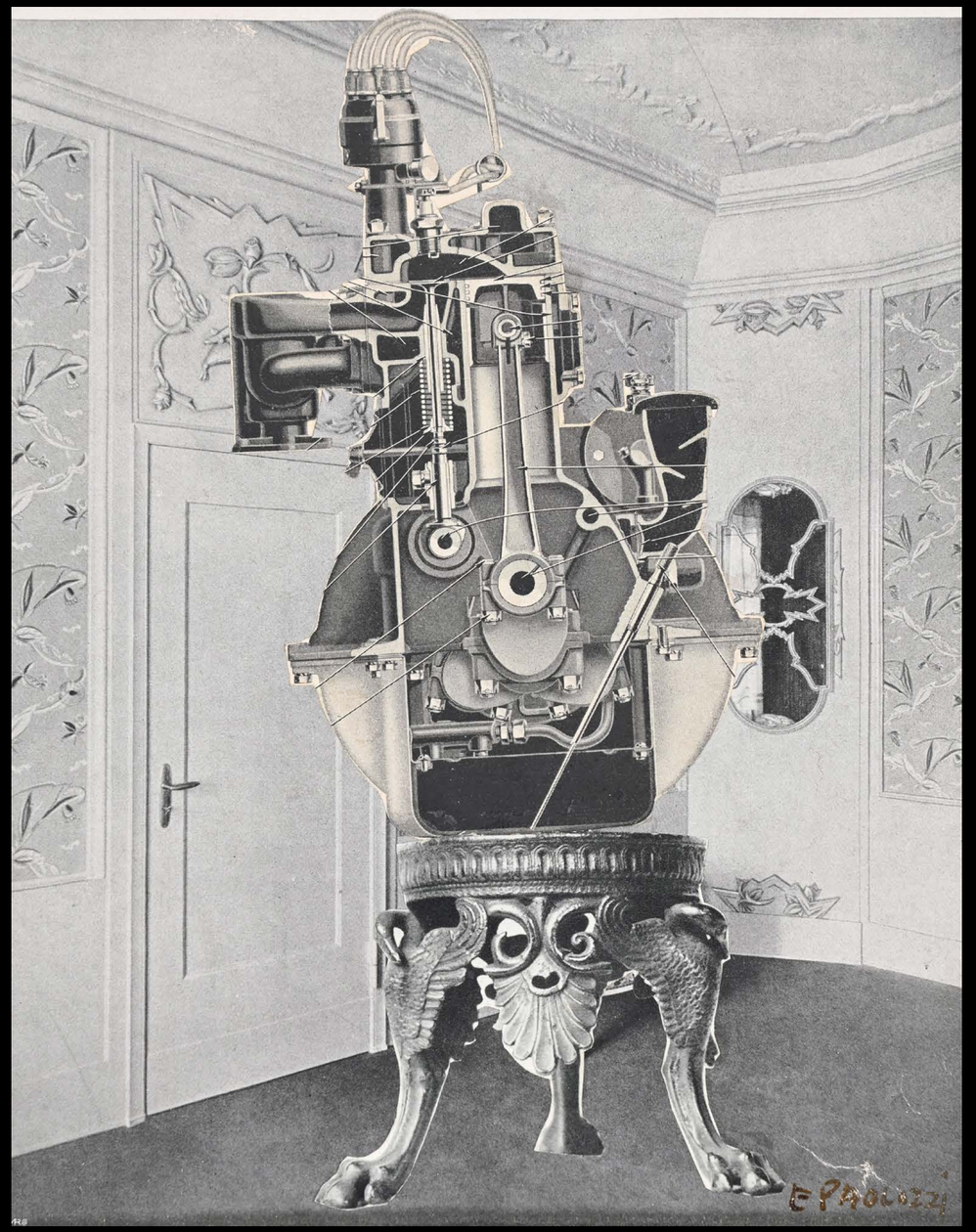
Executed in 1960.

Provenance:
Freda Paolozzi and by descent

Exhibited:
London, Anthony D'Offay, *Eduardo Paolozzi, Collages and Drawings*, 23 March - 22 April 1977.

Literature:
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 71 (illus).

£2,000-3,000



117

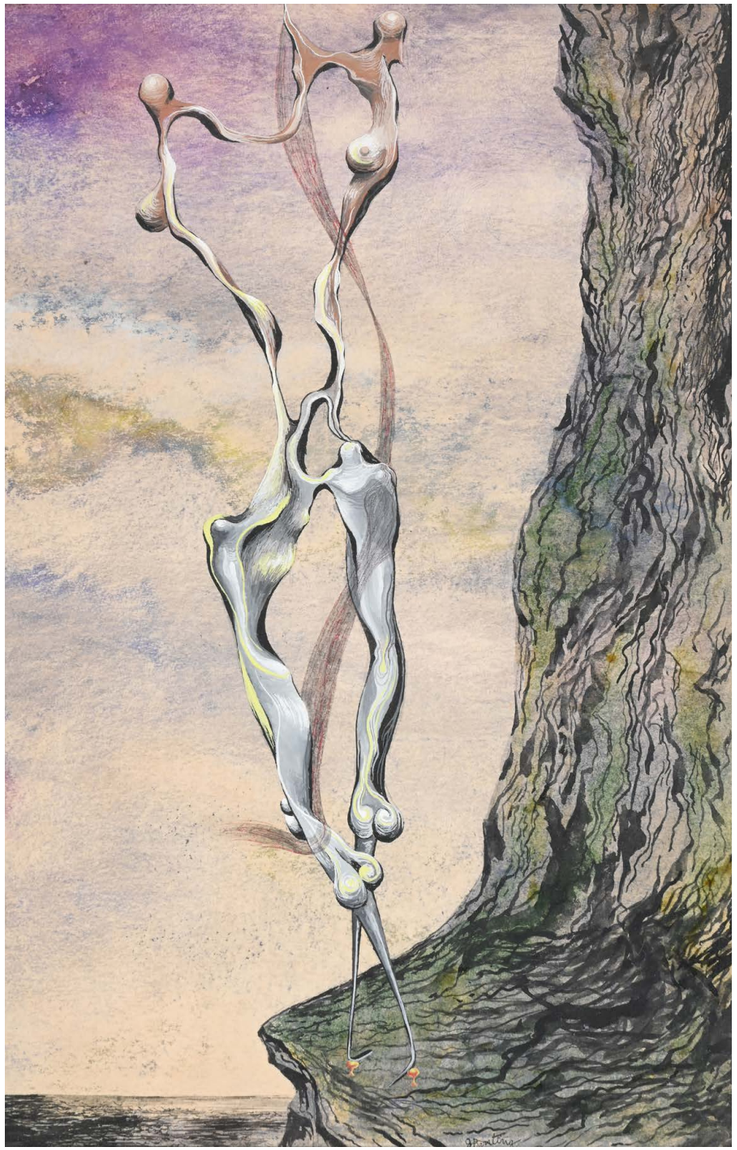
117 λ
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)
UNTITLED, HISTORY OF NOTHING
Collage
Signed (lower right)
Image: 21.5 x 16cm (8¼ x 6¼ in.)

Executed in 1960.

Provenance:
Freda Paolozzi and by descent

Literature:
M. Middleton, *Eduardo Paolozzi*, London, 1963, illustrated (page unnumbered)
J. Drew, *Photographer as Printmaker: 140 Years of Photographic Printmaking*, London, 1981.

£2,000-3,000



118

118 λ
JOHN BANTING (BRITISH 1902-1971)
UNTITLED
Watercolour, ink and gouache
Signed (lower right)
47.5 x 30cm (18½ x 11¾ in.)

Provenance:
Direct from the artist
Private Colleciton, Gerald Corcoran, owner and director of Alex Reid & Lefevre Gallery
Thence by descent to the present owner

£700-1,000

119 λ
REG BUTLER (BRITISH 1913-1981)
STUDY FOR GIRL WITH VEST
Bronze with black patina
Signed with monogram and numbered 5/8
Height (excluding base): 56cm (22in.)

Conceived in 1959.

Provenence:
Sale, Christie's, London, 24th May 2012, lot 206.

Literature:
M. Garlake, *The Sculpture of Reg Butler*, Much Hadham, 2006, p. 155, no. 196.

£15,000-25,000

During this time Butler was obsessed with the concept of a large mass enveloping the head and shoulders of the figure and of this large mass supported by a slender underpinning... The principle of change and metamorphosis is a basic one in Butler's recent work. In an individual sense, the most shattering aspect of life is its transience, the most marvellous aspect of creativity is its evolution and continuance; to record the qualities of life and creativity in permanent form may be one of the artist's most vital functions.

(Exhibition Catalogue, Reg Butler: A Retrospective Exhibition, J.B. Speed Art Museum, Louisville, Kentucky, 22 October – 1 December 1963, page unnumbered.)

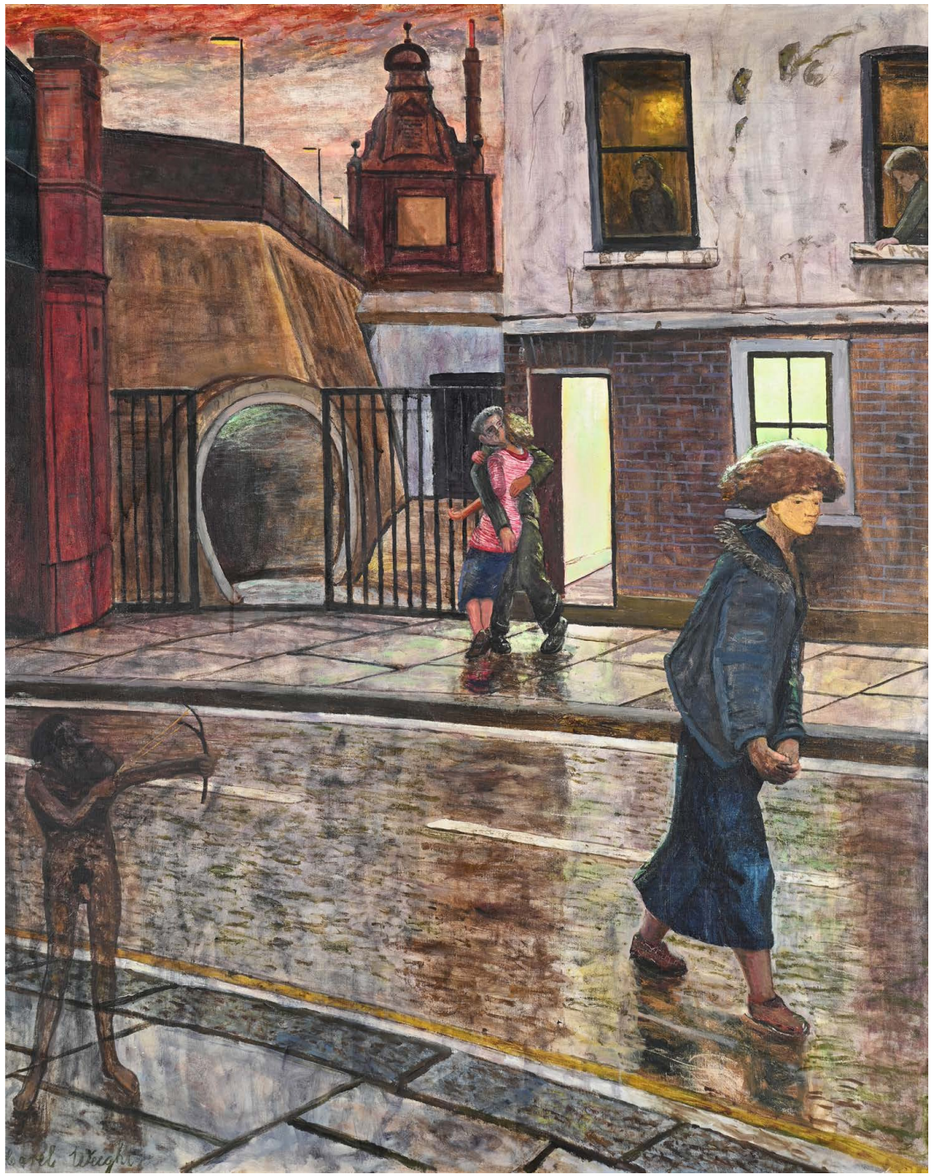
119

120

120 λ
EDWARD BURRA (BRITISH 1905-1976)
COSTUME DESIGN FOR MIRACLE IN THE GORBALS
Watercolour, ink and gouache
50.5 x 69cm (19¾ x 27 in.)

Provenance:
Direct from the artist
Private Collection, Gerald Corcoran, owner and director of Alex Reid & Lefevre Gallery
Thence by descent to the present owner

£3,000-5,000



121

121 λ
CAREL WEIGHT (BRITISH 1908-1997)
THE SEVEN DEADLY SINS - ENVY
Oil on canvas
Signed (lower left); further signed, titled and inscribed (to label verso)
127 x 101.5cm (50 x 39¾ in.)

Painted in 1979-80.

Provenance:
Sale, Sotheby's London, 3rd December 1998, lot 68
The estate of John Lippitt, Hampshire

Exhibited:
London, Royal Academy, *Carel Weight R.A. Retrospective*, 1982, no. 97a, this exhibition travelled to York, City Art Gallery; Rochdale, Art Gallery; Penzance, Newlyn Art Gallery and Folkestone, New Metropole Art Centre

£8,000-12,000

122 λ
EDWARD BURRA (BRITISH 1905-1976)
THE LOAF
Watercolour and gouache
Signed
58.5 x 80cm (23 x 31¼ in.)

Executed in 1964-5.

Provenance:
The Lefevre Gallery, London
Private Collection, Gerald C. Corcoran
Private Collection, London (a gift from the above)
Martin Summers Fine Art, London
Collection of the late John Lippitt, Hampshire

Exhibited:
London, The Lefevre Gallery, *Watercolours by Edward Burra*, May 1965, cat. no.14
London, Hayward Gallery, *Edward Burra*, August - September 1985, cat. no.119

Literature:
William Chappell (ed.), *Edward Burra: A Painter Remembered by His Friends*, Andre Deutsch, in association with the Lefevre Gallery, London, 1982, p.34 (illustrated)
Andrew Causey, *Edward Burra, Complete Catalogue*, Oxford, 1985, cat. no.307 (illustrated)

Burra was never a conventional artist. His early work comprises vibrant depictions of urban scenes, snapshots of the new modern world and city nightlife in particular. And yet his works are rarely straight-forward. They are frequently imbued with a sense of the bizarre, the surreal, shining a spotlight on the seedier, macabre side of life.

"He painted humanity's dark side, its warmongers, low lives and outsiders, illuminating dark and murky corners wherever he went; his idiosyncratic tour of the 20th century is strange, unsettling and always compelling."
(Andrew Graham Dixon, in *I Never Tell Anybody Anything: The Life and Art of Edward Burra*, BBC Four, 2011)

Beset by ill health from an early age, Burra did not let this stifle his artistic ambition, travelling widely throughout his life with a particular love for France and Spain. He worked predominately in watercolour due to his chronic arthritis, his compositions are bright and vibrant with strong graphic lines.

The impact of the Spanish Civil War and the subsequent descent into World War II changed everything for Burra. His love for the frivolous side of life was shattered by the terrible violence meted out during these conflicts. A new seriousness came to the fore as Burra tried to deal with the horrors that confronted him.

Burra's post war works incorporate new themes such as landscape, fruit and flower works and market scenes. However, as ever, nothing is straight-forward – as in the present work, *The Loaf*, strange, ambiguous shapes emerge from the everyday objects. Humorous and surreal, the meaning remains elusive. Burra himself was always reticent about discussing his work preferring the viewer to make their own interpretation, forever leaving more questions than answers.

£15,000-25,000

122

123

123 λ
OLIVER MESSEL (BRITISH 1904-1978)
PORTRAIT OF LADY KELVEDON, INGRID CHANNON
Oil on canvas-board
Signed (lower right)
51 x 40.5cm (20 x 15¾ in.)
Unframed

Provenance:
Direct from the artist
By descent to Thomas Messel, the artist's nephew

Ingrid Channon was born to the painter Richard Wyndham, scion of the Barons Egremont. In 1963, she married Paul Channon, President of the Board of Trade under Margaret Thatcher. Messel was acquainted with Channon's father-in-law, Sir Henry 'Chips' Channon, from London society; there, they enjoyed the company of prominent men of their day, including Cecil Beaton and Noel Coward (for a comprehensive account of these circles, see Thierry Coudert, *Café Society: Socialites, Patrons, and Artists, 1920 to 1960* (2010)). Beaton would later photograph Channon. Paul and Ingrid Channon remained close to Messel, exchanging Christmas cards after his move to Barbados (see University of Bristol Theatre Collection OHM/2/3/19).

£2,000-3,000

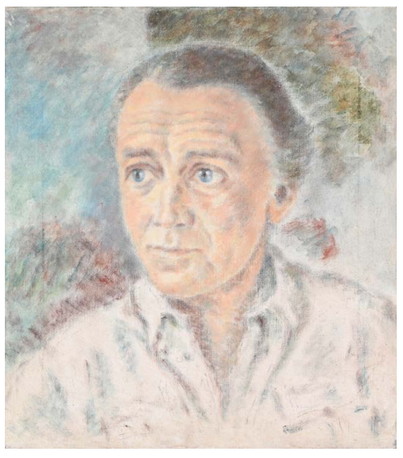
124

124 λ
OLIVER MESSEL (BRITISH 1904-1978)
PORTRAIT OF MARK NEWMAN GILBEY
Oil on canvas
Signed (lower left)
45.5 x 35.5cm (17¾ x 13¾ in.)
Unframed

Provenance:
Direct from the artist
By descent to Thomas Messel, the artist's nephew

Mark Newman Gilbey was the chairman of Duncan, Gilbey and Matheson, a scotch whisky distillery now based in Zambia. Along with the horticulturist Peter Daniel Coats and the soldier Sir William Miles Aykroyd, Gilbey was the subject of a 1950 group photograph by Norman Parkinson. Gilbey, like many successful men of his age, owned leisure homes in such coastal locations as Gorée Island and Tangiers. Gilbey and Messel enjoyed a long friendship; in the 1960s, Messel was entrusted with designing his Dominican residence (Charles Castle, *Oliver Messel: A Biography* (1986), p. 232).

£1,000-1,500



125

125 λ
OLIVER MESSEL (BRITISH 1904-1978)
PORTRAIT OF SIR JOHN MILLS
Oil on canvas
46 x 41cm (18 x 16 in.)
Unframed

Painted in 1974.

Provenance:
Direct from the artist
By descent to Thomas Messel, the artist's nephew

Sir John Mills was a prolific actor on stage and screen, amassing over 120 film credits during his seven-decade career. Celebrated for his military roles, Mills cemented his reputation with such war films as *Cottage to Let* (1941), *Above Us the Waves* (1955), *Dunkirk* (1958), and *The Valiant* (1962). Mills received the Academy Award for Best Supporting Actor for his performance as the bumbling Michael in David Lean's *Ryan's Daughter* (1970). In 1960, Mills was appointed CBE; in 1976, he was knighted for his services to cinema by Queen Elizabeth II; in 2002, he was awarded a BAFTA Fellowship. His acquaintance with Messel was long established, given their professional collaboration on early productions including *Cochran's 1931 Revue* (see Balanchine Catalogue no. 108) as actor and set designer respectively.

£1,000-1,500

126 λ
OLIVER MESSEL (BRITISH 1904-1978)
STUDY OF MICA ERTEGUN
Oil on canvas, laid to board
74 x 61cm (29 x 24 in.)
Unframed

Provenance:
Direct from the artist
By descent to Thomas Messel, the artist's nephew

Mica Ertegun was a Romanian-American philanthropist and, like Messel, an accomplished interior designer, co-founding the extant firm MAC II in 1967. She donated widely to cultural causes, including humanities teaching at the University of Oxford, restoration efforts in the Church of the Holy Sepulchre, and the Lincoln Center for the Performing Arts, New York. In 1993, Ertegun was inducted into the *Interior Design* Hall of Fame; in 2011, Ertegun was appointed CBE by Queen Elizabeth II. In the 1970s, Ertegun visited Messel in Barbados, where she sat for this portrait (see University of Bristol Theatre Collection OHM/2/5/8). It is a testament to Messel's taste that Ahmet Ertegun, Mica's husband and the co-founder of Atlantic Records, chose the Oliver Messel Suite at the Dorchester Hotel as his London base (Robert Greenfield, *The Last Sultan: The Life and Times of Ahmet Ertegun* (2012), p. 208).

£1,000-1,500

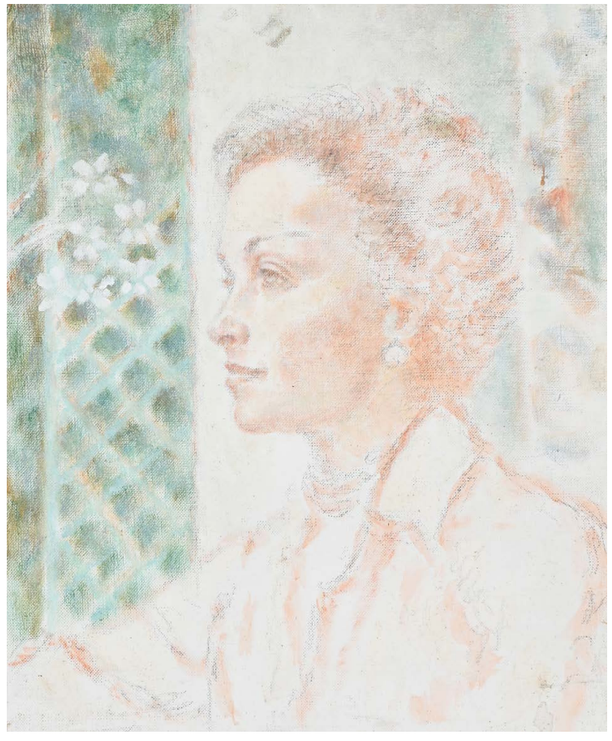
126

127 λ
OLIVER MESSEL (BRITISH 1904-1978)
STUDY FOR MRS MILLIARD
Oil and pencil on artist's board
51 x 41cm (20 x 16 in.)
Unframed

Painted in Barbados in 1977.

Provenance:
Direct from the artist
By descent to Thomas Messel, the artist's nephew

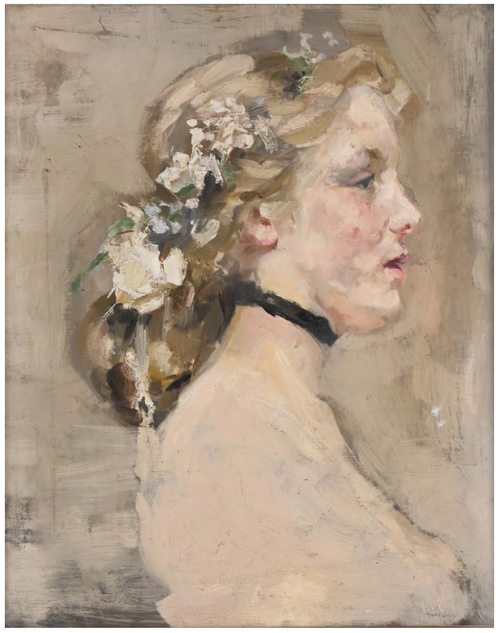
£1,000-1,500



127

128

129



130

128 λ
ROBERT BUHLER (BRITISH/SWISS 1916-1989)
PORTRAIT OF A SEATED LADY, WITH HANDS FOLDED
Oil on canvas board
50.5 x 35.5cm (19¾ x 13¾ in.)

£400-600

129 λ
ROBERT BUHLER (BRITISH/SWISS 1916-1989)
PORTRAIT OF A SEATED LADY
Oil on canvas
Signed (lower right); dated *March. 36* (verso)
91 x 76cm (35¾ x 29¾ in.)

£500-700

130
BETTY MAUD CHRISTIAN FAGAN (BRITISH 1875-1932)
STUDY FOR 'THE BRIDESMAID'
Oil on board
Signed (lower right)
49.5 x 39.5cm (19¼ x 15½ in.)

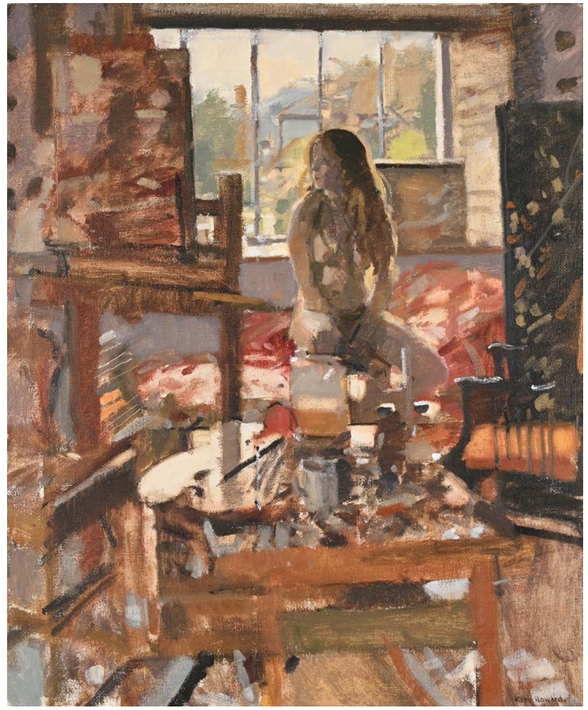
£400-600

131 λ
KEN HOWARD (BRITISH 1932-2022)
NUDE MODEL SEATED IN THE ARTIST'S STUDIO
Oil on canvas
Signed (lower right)
76.5 x 64cm (30 x 25 in.)

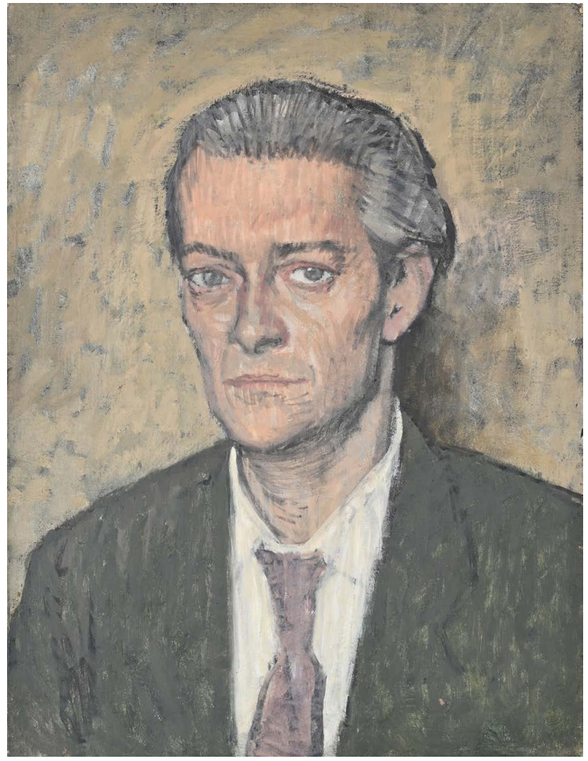
£3,000-5,000

132 λ
ROBERT BUHLER (BRITISH/SWISS 1916-1989)
PORTRAIT OF COLIN HAYES
Oil on canvas
61 x 45cm (24 x 17½ in.)
Unframed

£400-600



131



132

133 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
PORTRAIT OF ROBIN
Oil and pencil on panel
Signed (lower left)
48.5 x 27cm (19 x 10½ in.)

Provenance:
Private Collection, Mr and Mrs Andre de Lemur
Private Collection, Charles and Eleanor "Nonie" de Limur, San Francisco
(a gift from the above in 1957)
Christie's, London, 21 November 2013, lot 171
Acquired from the above sale by the present owner

Born in 1904, Robin was Augustus's third son with his first wife Ida.

The present painting belongs to the period 1910 -1914 when the family spent periods at Martigues, a fishing village on the Etang de Berre, a series of saltwater lagoons near Marseille in southern France. *Portrait of Robin* is typical of John's output during this period - he would draw directly onto the panel and paint at speed, leaving small areas of bare wood and pencil showing. These panels are among some of his most sought after works. Robin was born in 1904 and was Augustus's third son with his first wife, Ida.

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

£25,000-35,000

133

134

134
LUCIEN PISSARRO (FRENCH 1863-1944)
BACK OF THE VILLAGE
Watercolour and ink
Signed with monogram (lower left)
9.5 x 13cm (3½ x 5 in.)

Provenance:
The Leicester Galleries, London
Private Collection, The Honorable David Kenworthy

Exhibited:
London, The Leicester Galleries, January 1946, no. 63

£800-1,200

135

135 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
GYPSY MOTHER AND CHILD
Pencil, ink and wash
Signed and dated *1943* (lower right)
48.5 x 33.5cm (19 x 13 in.)

Provenance:
Private Collection, The Hon. Captain James Smith, London
Private Collection, New York
Macmillan & Perrin Gallery, Toronto (September 1981)
Sale, John Goodwin Auctions, Malvern, sale date unknown
Private Collection, Hampshire (acquired from the above sale)

Exhibited:
London, The Leicester Galleries, *The Works of Augustus John*, 1943, no. 46

John made numerous studies of mothers with babies and children during the years before World War I and of Irish peasant families during his visit to Galway in 1915. It is most likely that this drawing dates from this period, but, as was often the case, was signed later for the 1943 Leicester Galleries exhibition.

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

£2,000-3,000

136

136
WALTER SICKERT (BRITISH 1860-1942)
THE OLD SOLDIER
Oil on canvas
Signed (lower right), inscribed and dated *Le Pollet. 1912.* (lower left)
41 x 33cm (16 x 12 in.)

Provenance:
Sale, Christie's, 1950s (sale unknown)
Private Collection, A.D. Peters
Private Collection, J.B. Priestley (a gift from the above in 1964 for Priestley's 70th birthday)
Sale, Sotheby's, 18 June 1997, lot 63
The Collection of The Bowerman Charitable Trust

Literature:
Wendy Baron, *Sickert*, 1973, cat. 302, fig. 211
Wendy Baron, *Sickert Paintings & Drawings*, 2006, cat. 390., p.393 (illustrated)

The present work was referenced in letters dated 1913 between Walter Sickert and Ethel Sands. *'I have happily decided to hold over the finishing of the blind sailor. It won't do for me to come our just now with an important sentimental work unfinished or à peu près.'*

The work was painted during a visit to Dieppe in 1912. Sickert was a regular visitor to the area and took up permanent residence in Dieppe between 1898-1905. In 1912 Sickert and his new wife Christine Angus Drummond bought the Villa d'Aumale in Envermeu, a village set in the valley of the Eaulne ten miles inland from Dieppe.

£8,000-12,000

137 λ
LAURA KNIGHT (BRITISH 1877-1970)
TWO ROMANY LASSES ON ASCOT HEATH
Oil on canvas
Signed (lower left)
63.5 x 76.2cm (25 x 30 in.)

Provenance:
Ian MacNicol, Glasgow
John E. Milne Esq., Private Collection, Glasgow, acquired from the above in 1966
John Martin of London, Modern Art from Britain & Ireland, London
The Collection of the Bowerman Charitable Trust, acquired from the above in 2001

Exhibited:
Penzance, Penlee House Gallery & Museum, *Laura Knight: In the Open Air*, 16 June 2012 - 8 September 2012, touring exhibition to Nottingham, Djanogly Art Gallery, 22 September - 4 November 2012; Worcester, Worcester Art Gallery, 17 November 2012 - 10 February 2013
Penzance, Penlee House Gallery & Museum, *Laura Knight: A Celebration*, 17 May - 16 September 2021

This painting will be included in the forthcoming *Catalogue Raisonné* of the work of Dame Laura Knight currently being prepared by R. John Croft F.C.A., the artist's great-nephew.

Gypsy and traveller communities have long cherished the tradition of gathering at racing events, particularly at Ascot and Epsom, as horses have always held significant importance within the traveller community. These occasions, following months of travel, offered a chance for communities to meet and celebrate. The races provided a vibrant backdrop for socialising and an opportunity to display their finest clothes and jewellery. It became tradition to sell flowers and lucky heather to fellow attendees, a tradition that continues to this day.

During the 1930s, Laura Knight regularly attended the races at Epsom Downs and Ascot, initially recommended by her friend Sir Alfred Munnings. Her connection with Ally Bert, wife of a circus performer, led to an introduction to Mr. Sully, who owned a garage. Mr. Sully kindly agreed to chauffeur Knight and her companions in his Rolls Royce, which, with its high roof, accommodated Knight's easel and canvas comfortably. Knight would record from life scenes from these meets, capturing the festivities, characters and everyday life providing a unique insight into these historic meets.

'This Royal meeting was a special occasion for the gipsies [*sic*.]; they came in their bright satin gala dresses, hair elaborately arranged with curls soaped to their cheeks, their sharp black eyes alert for police as they made a round of parked cars which had passengers standing on top. Out came a crystal from a hidden pocket, and a wheedling voice offered to tell fortunes - forbidden by law. They never bothered Laura at her easel in the Rolls; she was a source of money in another way, for now she asked gipsies [*sic*.] of different ages to pose for her, and paid them. More important still, they knew that she liked and admired Romany folk' (J. Dunbar, *Laura Knight*, 1975, p. 143)

Laura Knight beautifully captures the essence of Romany life through her paintings. Following on from the races, Knight was welcomed into the travelling community, spending time painting direct from life in Iver. She engaged intimately with the community which lends her work a remarkable authenticity and realism that is both honest and romantic. In the present lot, the Ascot racecourse is depicted in the distance, with the Queen Anne Enclosure visible in the upper right corner. The lawn is scattered with groups of people at leisure, relaxing and resting under the trees. Central to the composition are two female figures: one seated and the other lying with her head resting in the lap of the seated figure. The seated figure wears a striking red cape with primary blue sleeves and a yellow tartan skirt, her auburn curls flowing over her shoulders. The figure lying down has jet black hair with a curl resting on her forehead. Her arms are delicately placed on her friend's knee, her right arm gently entwined with her companion's. The soft pastel shades of her patterned dress create a serene and beautiful contrast.

£40,000-60,000

137

138

138 λ
JACK SIMCOCK (BRITISH 1929-2012)
HOUSE IN A LANDSCAPE
Oil on board
Signed and dated 69 (lower left); further signed (verso)
46 x 76cm (18 x 29¾ in.)

£700-1,000

139

139 λ
JACQUES DEPERTHES (FRENCH B. 1936)
MARCY
Oil on canvas
Signed (lower right); further signed, titled, dated *1972* and inscribed with inventory number *20F* (verso)
60 x 73cm (23½ x 28½ in.)

£700-1,000

140

140 λ
ANDREW HEMINGWAY (BRITISH B. 1955)
THE STORE HOUSE
Tempera on board
Signed twice (upper left)
149.5 x 112.5cm (58¾ x 44¼ in.)

Provenance:
Private Collection, Canada (purchased from the Royal Academy Summer Exhibition in 1984)
Sale, Christie's, *An Adventurous Spirit: An Important Private Collection Sold to Benefit a Charitable Foundation*, 13 December 2018, lot 295

Exhibited:
London, Royal Academy, *Royal Academy Summer Exhibition*, 1984
London, Plus One Gallery

Literature:
The Royal Academy Illustrated, 1984, p. 75

£2,000-3,000

141

141 λ
DAVID TINDLE (BRITISH B. 1932)
HARBOUR "CAPSTAIN WITH POLES"
Oil on board
Signed and dated *1957* (lower left); further signed, titled and dated *1957* (verso)
42 x 53cm (16½ x 20¾ in.)

£1,000-1,500

142

142 λ
FRANK DOBSON (BRITISH 1888-1963)
WAVES BREAKING UNDER A CLOUDY SKY
Watercolour and gouache
Signed and dated *08* (lower right)
36 x 42cm (14 x 16½ in.)

£300-500

143

143 λ
GLUCK (BRITISH 1895-1976)
SULKY SPRING, SOUTHEASE
Oil on board
Signed (lower left)
26 x 36.5cm (10 x 14¼ in.)

Presented in artist's three tier painted frame.

Provenance:
The Fine Art Society Ltd., London (by December 1937)

Exhibited:
London, The Fine Art Society Ltd., 1937, no. 23
London, The Fine Art Society Ltd., *Memorial Exhibition*, 1980-81, no. 33

Literature:
Diana Souhami, *Gluck, Her Biography*, London,1988, p.175

In February 1937 Gluck and Nesta Obermer visited Southease, a village in East Sussex in the valley of the river Ouse. The pair had a picnic from the car as Gluck began painting the vast landscape. Gluck captured the point at which the river changes its course and flows onwards to the sea.

Gluck designed and painted many of her frames including the one used in the present lot. Gluck's distinctive 3 stepped symmetrical painted panels were designed to match the colour of the wall on which they were hung. It was also encouraged that the outer step could be covered in the same wallpaper to match the walls. This effect was patented in 1932 and used in all of her subsequent exhibitions. The concept became known as 'The Gluck Room'.

£5,000-7,000

144 λ
ELIOT HODGKIN (BRITISH 1905-1987)
BRITISH RAILWAY OIL CANS
Oil on canvas laid to board
Signed and dated 30 V 66 (lower right)
49 x 38.5cm (19¼ x 15 in.)

Provenance:
Sale, Christie's, South Kensington, 24th January 1983, lot 225
Martin Summers, London (acquired in 2000)

Exhibited:
London, Thomas Agnew & Sons Ltd., *Eliot Hodgkin, Paintings in Oil and Tempera*, 1966, no. 20
London, The Royal Academy, *The Summer Exhibition*, 1967, no. 681
Aylesbury, Waddesdon Manor, Brou*ght to Life: Eliot Hodgkin Rediscovered*, May-October 2019, cat. no. 69 (illustrated p. 132)

This work is included in the online catalogue raisonne of works by Eliot Hodgkin.

£15,000-20,000

144

145

145 λ
FRED CUMING (BRITISH 1930-2022)
STILL LIFE OF APPLES AND YELLOW KETTLE
Oil on board
Signed (lower left)
38.5 x 50cm (15 x 19½ in.)

£2,000-3,000

146

146 λ
ANNE REDPATH (SCOTTISH 1895-1965)
STILL LIFE WITH JUG OF FLOWERS
Watercolour
Signed (lower centre)
49.5 x 59.5cm (19¼ x 23¼ in.)

£3,000-5,000

147

147 λ
ANNE REDPATH (SCOTTISH 1895-1965)
THE SITTING ROOM
Oil on canvas
91 x 91cm (35¾ x 35¾ in.)

Painted in 1957.

£20,000-30,000

148
FRANCIS CAMPBELL BOILEAU CADELL (SCOTTISH 1883-1937)
THE SPANISH LADY
Oil on canvas
Signed and dated *1910* (lower left)
152.5 x 102cm (60 x 40 in.)

Provenance
Sale, Christie's, Scotland, 11 December 1986, lot 226
Bourne Fine Art, London, by 1986

Standing at just over one and a half metres tall the *Spanish Lady* is a virtuoso work of confident brush strokes and carefully controlled palette. It combines all that Cadell had learned from his studies in Paris and Munich as a young man, with his knowledge and experience of not only the most current artistic trends but also masterpieces from the past. It is in essence a celebration of the history of portraiture rendered in a very contemporary hand.

It was the artist and mentor Arthur Melville who recommended to Cadell's parents that he would benefit enormously by going to study in Paris. In 1899, at the age of sixteen he left Edinburgh Academy with his mother and sister and settled in Paris, studying at the Académie Julien between 1899 and 1902. There he would have been aware of the innovations of his French contemporaries and the Impressionists' works that were on view at the Musée du Luxembourg and Galerie Durand-Ruel. In the subsequent years he travelled between his home city of Edinburgh and the rest of Europe, studying at the Akademie der Bildenden Kunste in 1907 and spending time in Venice in 1910 afforded by his patron Patrick Ford.

"It was in Venice in 1910 that Cadell's work took off with confidence, freedom and consistency." (T. Hewlitt, *Cadell: The Life and works of A Scottish Colourist 1883-1937*, London, 1988, p. 27).

The present work, painted in the same year that he visited Italy, does not have the fleeting spontaneity of his Venetian landscapes but Cadell brings a surety and strength of brushstroke to this monumental canvas that gives it a structure that then allows him to control the palette of closely modulated tones of blacks, whites and ochres, carefully and harmoniously laid down so that the figure, the landscape, and the sky exist as one, punctuated with vibrant flashes of colour such as the vermillion red carnation in the model's hair.

The scale and pose bring to mind the great portrait painters from the 17th and 18th Centuries; Joshua Reynolds, Thomas Gainsborough, and the Spanish Masters of Velasquez and Francisco Goya; the handling more of Eduard Manet and the coolness of palette of James Abbot McNeil Whistler. This work could as easily be called *Harmony in White and Black* as *The Spanish Lady* and is a testament to Cadell's knowledge of art history and his consummate manipulation of the paint surface and subtlety of tone on such a grand scale.

£150,000-250,000

148

149

149 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
SUSSEX PLACE, REGENTS PARK, NW1
Watercolour and pencil
Signed (lower right)
14.5 x 16cm (5½ x 6¼ in.)

£400-600

150

150 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
IVY COTTAGE, WANSTEAD
Watercolour and pencil
Titled (to centre, upper edge)
11.5 x 17.5cm (4½ x 6¾ in.)

£400-600

151

151 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
CHESTER PLACE
Crayon and pencil
Titled (lower centre); further inscribed with working notes
20.5 x 28cm (8 x 11 in.)
Unframed

£300-500

152

152 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
ST. JOHN'S, DOWNSHIRE HILL, HAMPSTEAD
Oil on canvas
Signed (lower right); inscribed *St. John's, Hampstead* and dated *1936* (to stretcher verso)
50.5 x 63.5cm (19¾ x 25 in.)

Exhibited:
London, Alex, Reid & Lefevre, *New Paintings by the East London Group,* December 1936, no. 44 (as 'Downshire Hill')

The artist painted two views in oils of St. John's, Hampstead during 1936. In addition to the present work, a further painting is held by the Herbert Art Gallery & Museum in Coventry.

£6,000-8,000

153

153 λ
WALTER STEGGLES (BRITISH 1908-1997)
GEORGE GILMORE'S COTTAGE, HOWTH
Watercolour
Signed (lower left)
11 x 19cm (4¼ x 7¼ in.)

Executed *circa* 1950.

£400-600

154

154 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
NEAR NAVESTOCK, ESSEX
Watercolour and pencil
Signed and titled (lower right)
17 x 24cm (6½ x 9¼ in.)

Exhibited:
London, Alex, Reid & Lefevre, *Watercolours, Pastels and Drawings by Contemporary British Artists,* December 1939, cat. no. 61

£400-600

155

155 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
RONEO CORNER, ROMFORD WITH THE ROMFORD BREWERY IN THE DISTANCE
Watercolour and pencil
Signed (lower right); titled (lower left)
17 x 24cm (6½ x 9¼ in.)

£400-600

156

156 λ
HENRY SILK (BRITISH 1883-1947)
THE BEDROOM
Oil on canvas, laid to board
Signed (lower left)
48 x 50.5cm (18¾ x 19¾ in.)

The painting depicts Henry Silk's own bedroom at 11 Rounton Road in Bow, East London.

Exhibited:
London, The Bethnal Green Museum, Spring 1927, no. 41
London, Whitechapel Art Gallery, The East London Art Club's Exhibition, December 1928, no. 107

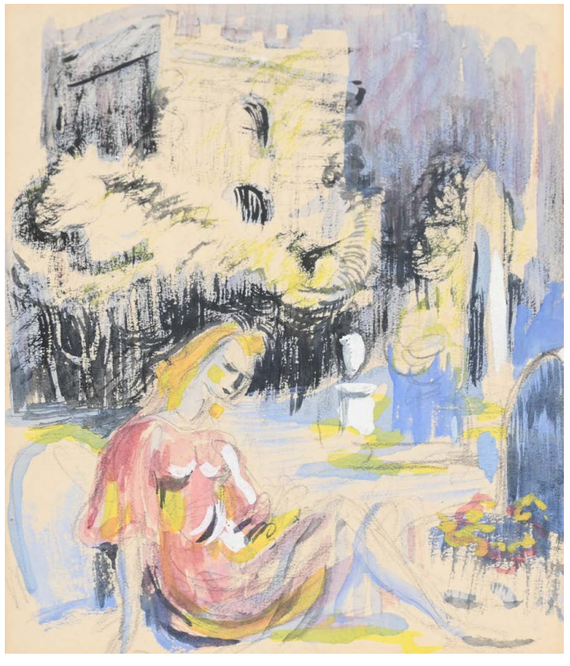
Literature:
David Buckman, *From Bow to Biennale* (revised edition), London, 2016, illustrated p. 66

£5,000-7,000

157

157 λ
WALTER STEGGLES (BRITISH 1908-1997)
CAISTER CASTLE
Oil on canvas
Signed (lower left); titled (to canvas overlap verso)
51 x 36cm (20 x 14 in.)

£800-1,200



158

158 λ
PHYLLIS BRAY (BRITISH 1911-1991)
REMEMBRANCE
Watercolour, gouache and crayon
14 x 11cm (5½ x 4¼ in.)

Provenance:
A gift from the artist to Walter Steggles (1908-1997)

£200-300

159

159 λ
WALTER STEGGLES (BRITISH 1908-1997)
ESSEX LANDSCAPE WITH POLLARDS
Oil on board
Signed (lower right); further signed and titled (verso)
18.5 x 23cm (7¼ x 9 in.)

Painted in 1932.

Provenance:
Alex. Reid & Lefevre Ltd., London
Mary Cburchill (acquired from the above in 1932 as a Christmas present from her nanny, Maryott Whyte)
Sale: Sotheby's, London, *Daughter of History: Mary Soames and the Legacy of Churchill*, 17 December 2014, lot 219
Private Collection, UK

Exhibited:
London, Alex. Reid & Lefevre Ltd, New Paintings by the East London Group, 1932, no. 85
Southend-on-Sea, Beecroft Gallery, Brothers in Art: Walter & Harold Steggles & the East London Group, September 2021-April 2022
Southend-on-Sea, Beecroft Gallery, Out of the City, 2016

£3,000-5,000

160

160 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
ROCHESTER CASTLE
Watercolour and pencil
17 x 24.5cm (6½ x 9½ in.)

£400-600

161

161 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
COLMAN'S HATCH, NEAR CROWBOROUGH, SUSSEX
Watercolour, pencil and pastel
Signed (lower left)
17 x 24.5cm (6½ x 9½ in.)

Exhibited:
London, Alex, Reid & Lefevre, *Watercolours, Pastels and Drawings by Contemporary British Artists,* December 1939, cat. no. 50

£400-600

162

162 λ
ETHELBERT WHITE (BRITISH 1891-1972)
BRADFORD-ON-AVON
Oil on canvas
Signed (lower right)
49 x 62cm (19¼ x 24¼ in.)

£1,000-1,500

163

163 λ
HAROLD STEGGLES (BRITISH 1911-1971)
HIGH WYCOMBE
Oil on board
Signed (lower left); further signed and titled (verso)
34.5 x 42.5cm (13½ x 16½ in.)

Painted in 1938.

Provenance:
Sir Robert Ensor, writer and poet (1877-1958) (acquired from the Ashmolean Gallery exhibition, 1939)
Sale, Cheffins, Cambridge, 10 June 2010, lot 511
Private Collection, UK

Exhibited:
London, Alex. Reid & Lefevre Ltd., New Paintings: Harold & W.J. Steggles, 1938
Oxford, Ashmolean Museum, Young British Painters, 1939, no. 101
Southend-on-Sea, Beecroft Gallery, Brothers in Art: Walter & Harold Steggles & the East London Group, September 2021-April 2022
Southend-on-Sea, Beecroft Gallery, Out of the City, 2016

£7,000-10,000

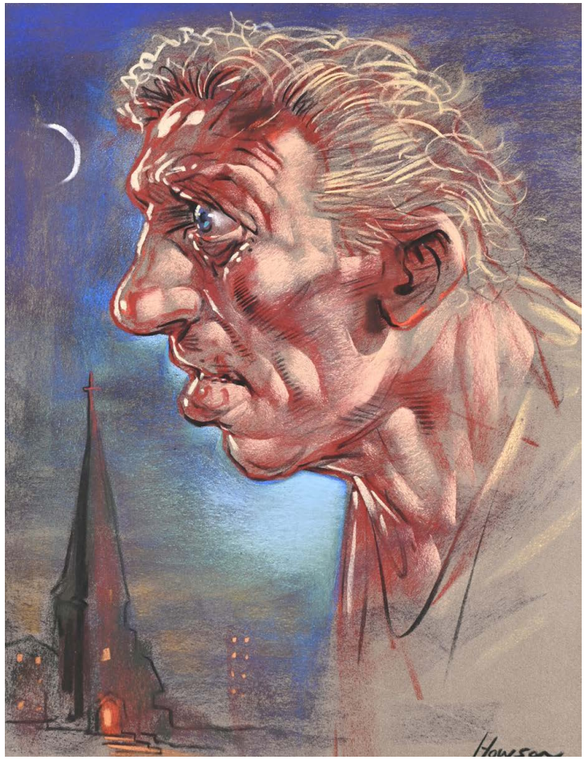
164

164 λ
PAUL STOREY (BRITISH B. 1957)
ATHENE WITH OWL
Acrylic on board
76 x 62.5cm (29¾ x 24½ in.)

Painted in 2003.

Provenance:
Gillian Jason Modern & Contemporary Art, London
Acquired from the above by the present owner

£500-700



165

165 λ
PETER HOWSON (SCOTTISH B. 1958)
HEAD WITH MOON AND CHURCH BEYOND
Pastel and chalk
Signed (lower right)
61 x 45cm (24 x 17½ in.)

£800-1,200

166

166 λ
JACK VETTRIANO (SCOTTISH B. 1951)
THE INTERVAL
Oil on canvas-board
Signed (lower right)
55.5 x 45.5cm (21¾ x 17¾ in.)

Provenance:
The Atholl Gallery, Dunkeld, Perthshire

£15,000-25,000

167

167 λ
ERTÉ (FRENCH 1892-1990)
TABAC BLOND; FRIVOLITES
Gouache
Both signed (lower right); stamped with studio stamp and titled (verso)
Each 18.5 x 27cm (7¼ x 10½ in.) (2)
Unframed

Provenance:
Acquired directly from the artist
Thence by descent to the present owner

£400-600

168

168 λ
ERTÉ (FRENCH 1892-1990)
EXPOSITION UNIVERSELLE 1889
Gouache
Signed (lower right); stamped with studio stamp (on the backboard)
18 x 30cm (7 x 11¾ in.)
Unframed

Provenance:
Acquired directly from the artist
Thence by descent to the present owner

£300-500

169 λ
ERTÉ (FRENCH 1892-1990)
THREE SCREEN DESIGNS OF LONDON FOR LATIN QUARTER
Gouache and gold paint
All signed (lower right); stamped with studio stamp, titled and dated *1961* (on the reverse)
Each 26 x 36cm (10 x 14 in.) (3)

Provenance:
Acquired directly from the artist
Thence by descent to the present owner

£600-800

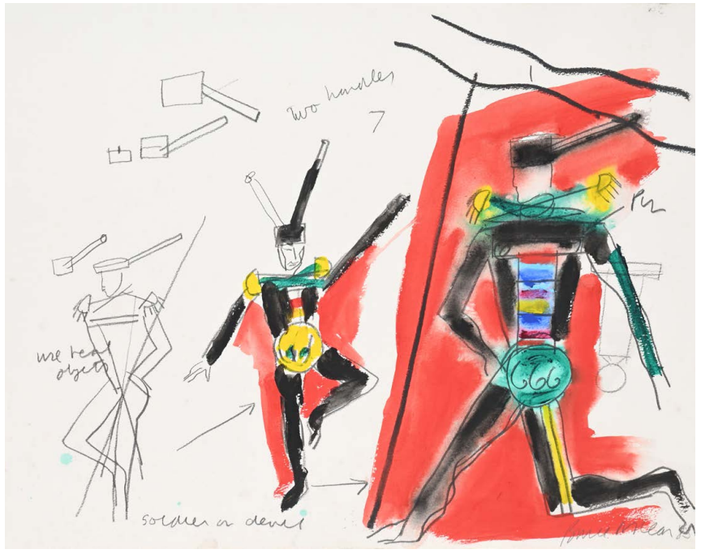
169

170

170 λ
ERTÉ (FRENCH 1892-1990)
RIDEAU
Gouache and silver paint
Signed (lower right), inscribed and dated *1935* (on the reverse)
37 x 27cm (14½ x 10½ in.)
Unframed

Provenance:
Acquired directly from the artist
Thence by descent to the present owner

£400-600

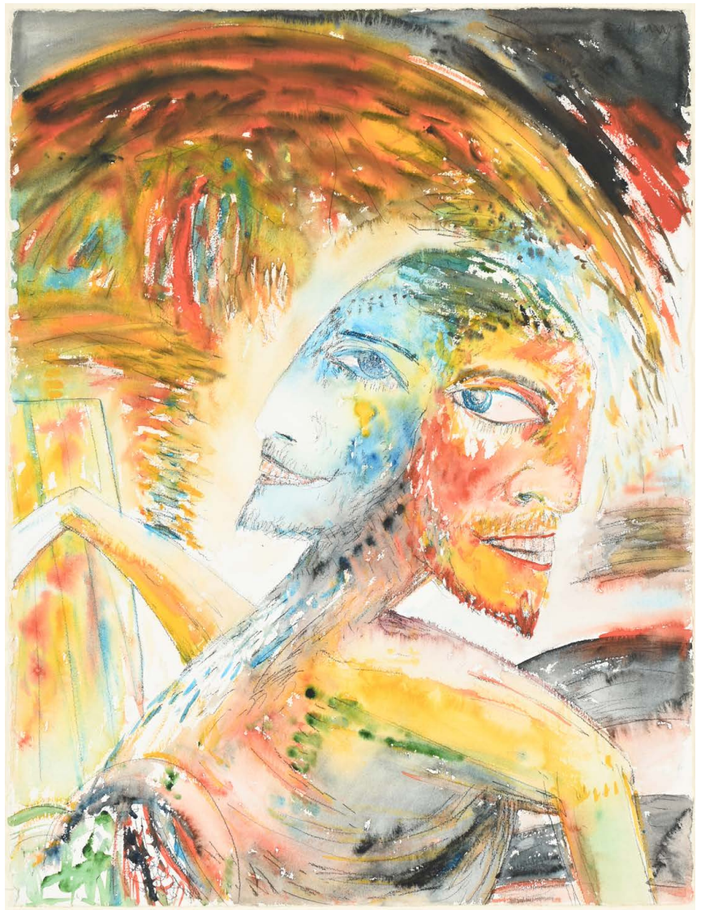


171

171 λ
BRUCE MCLEAN (BRITISH B. 1944)
STUDY FOR SOLDAT
Gouache, watercolour and black crayon
Signed and dated *85* (lower right); further inscribed with notes (across the sheet)
56.5 x 75.5cm (22 x 29½ in.)

The present work illustrates costume studies for the ballet Soldat by Ashley Page for Ballet Rambert in 1989.

£500-700



172

172 λ
JOHN BELLANY (SCOTTISH 1942-2013)
PROMETHEUS
Watercolour
Signed (upper right)
76 x 57cm (29¾ x 22¼ in.)

Painted *circa* 1989.

Provenance:
Fischer Fine Art Ltd., London

£1,000-1,500

173

173 λ
RENÉ GRUAU (ITALIAN 1909-2004)
CHAT SUR FOND ROUGE
Oil on board
Signed with monogram (upper right); further signed with monogram (verso)
61 x 43.5cm (24 x 17 in.)

£1,000-1,500

174

174 λ
GEORGE DEVLIN (SCOTTISH 1937-2014)
EVENING ON THE MARE, HERAULT
Oil on canvas
Signed (lower left)
33 x 35.5cm (12 x 13¾ in.)

Provenance:
Portland Gallery, London

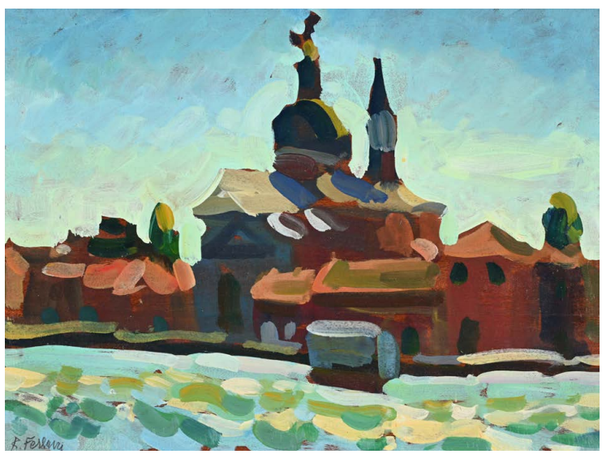
Exhibited:
London, Portland Gallery, May, 1994

£1,000-1,500

175

175 λ
ROBERTO FERRUZZI (ITALIAN 1927-2010)
RIO DI SAN VIO, VENEZIA
Oil on board
Signed (lower right); further signed and titled (verso)
20 x 30cm (7¾ x 11¾ in.)

£400-600



176

176 λ
ROBERTO FERRUZZI (ITALIAN 1927-2010)
IL REDENTORE, VENEZIA
Oil on board
Signed (lower left); further signed and titled (verso)
30 x 40cm (11¾ x 15½ in.)

£600-800

177

177 λ
GUSTAV WUNDERWALD (GERMAN 1882-1945)
FOHREN MIT ROTER WOLKE
Oil on canvas
Signed (lower left); further signed and inscribed (to label on stretcher verso)
71 x 61cm (27¾ x 24 in.)

Painted *circa* 1909.

Provenance:
Berta Wunderwald, the artist's widow
Private Collection, South Germany
Sale, Ketterer Kunst, Munich, 11 June 2015, lot 42
Sale, Grisebach, Berlin, 11 June 2021, lot 315
Collection of the late John Lippitt, Hampshire

Exhibited:
Berlin, Kunst- und Buchhandlung Landsberg, *Gustav Wunderwald*, October-November 1924
Berlin, Galerie Gerda Bassenge, *Gustav Wunderwald 1882-1945. Zeichnungen und Ölbilder*, 1971
Berlin, Berlinische Galerie, *Gustav Wunderwald. Gemälde, Handzeichnungen, Bühnenbilder. Eine Ausstellung zum 100. Geburtstag des Künstlers*, August-October 1982 and Albstadt, Städtische Galerie, November 1982 - January 1983, cat. no. 25

Literature:
Hildegard Reinhardt, *Gustav Wunderwald (1882-1945): Untersuchungen zum bildkünstlerischen Gesamtwerk*, Hildesheim, 1988, cat. no. 7

£7,000-10,000

178

178 λ
MERLIN JAMES (BRITISH B. 1960)
TWO POPLAR TREES
Oil on canvas
Signed and dated *9-11* to stretcher (verso); further titled and dated *2009-11* (verso)
58 x 90.5cm (22¾ x 35½ in.)
Unframed

Provenance:
Richard Salmon Gallery, London

£500-800

179

179 λ
PETER COLLIS (BRITISH 1929-2012)
THE SEA NEAR ROUNDSTONE
Oil on board
Signed (lower right); titled to artist's label (verso)
22.5 x 33cm (8¾ x 12 in.)

£500-800

180

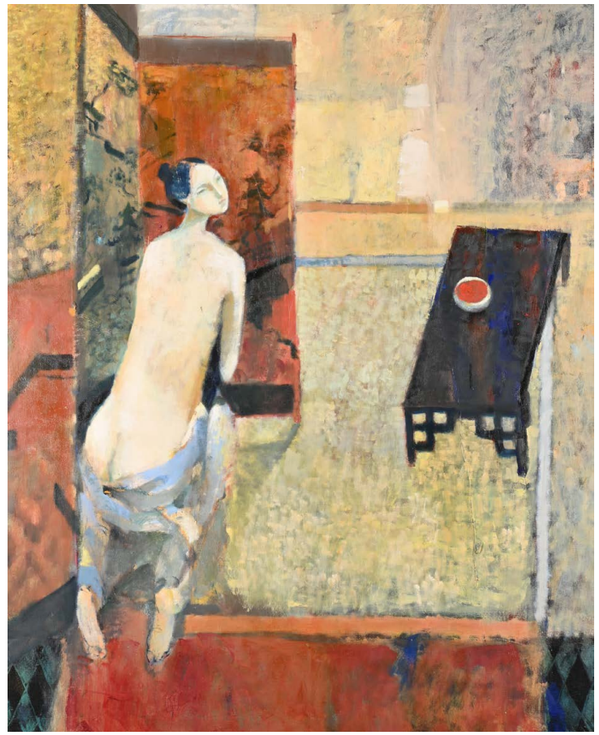
180 λ
WILLIAM BROOKER (BRITISH 1918-1983)
MAIZE FIELD, IBIZA
Oil on canvas
Signed and dated *'53* (lower right); Inscribed, titled and dated *1953* to canvas overlap (verso)
46 x 61cm (18 x 24 in.)

£1,500-2,000

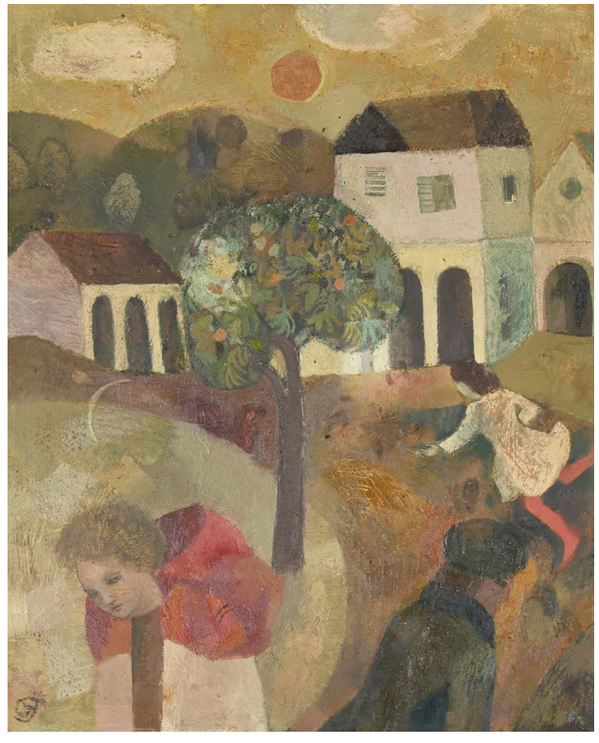
181 λ
POLISH SCHOOL (20TH CENTURY)
JAPANESE WOMAN SEATED IN AN INTERIOR
Stamped *Janusz Kosowicz* (to stretcher verso)
Oil on canvas
149.5 x 120cm (58¾ x 47 in.)

Provenance:
Private Collection, Jan Kulczyk, Poland (acquired *circa* 2002)
Thence by descent to the present owner

£4,000-6,000



181



182

182 λ
GWYNETH JOHNSTONE (BRITISH 1915-2010)
MYSTERY AND MELANCHOLY OF A STREET
Oil on board
Signed with initials (lower left)
58.5 x 49cm (23 x 19¼ in.)

Provenance:
Acquired directly from the artist's studio in Benidorm *circa* 1979-82

£2,000-3,000

183

183 λ
GEOFF UGLOW (SCOTTISH B. 1978)
VIEW OF EDINBURGH
Oil on wood
25 x 30cm (9¾ x 11¾ in.)

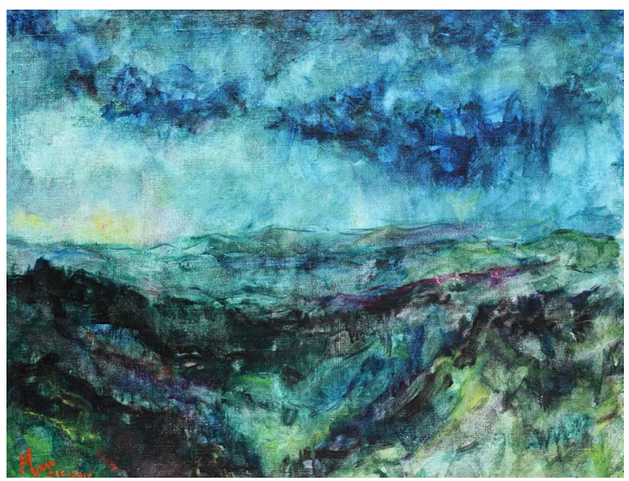
Provenance:
Acquired directly from the artist by the present owner

£1,500-2,000

184

184 λ
LESLIE MARR (BRITISH 1922-2021)
NORTH YORKSHIRE MOORS
Oil on canvas
Signed and dated *'82* (lower left); further signed and titled (verso)
89 x 120cm (35 x 47 in.)

£400-600



185

185 λ
LESLIE MARR (BRITISH 1922-2021)
EXMOOR
Oil on canvas
Signed and dated *Dec. 2015* (lower left); further signed, titled, inscribed *No. 351* and dated *2015* to canvas overlap (verso)
71 x 92cm (27¾ x 36 in.)

£400-600

186

186 λ
LEO DAVY (BRITISH 1924-1987)
UNTITLED
Oil on board
122 x 178.5cm (48 x 70¼ in.)

Painted *circa* 1984.

Provenance:
Direct from the Estate of the artist

Exhibited:
London, Piano Nobile, *Leo Davy Abstract Scenes 1973-1987,* February-May 2017

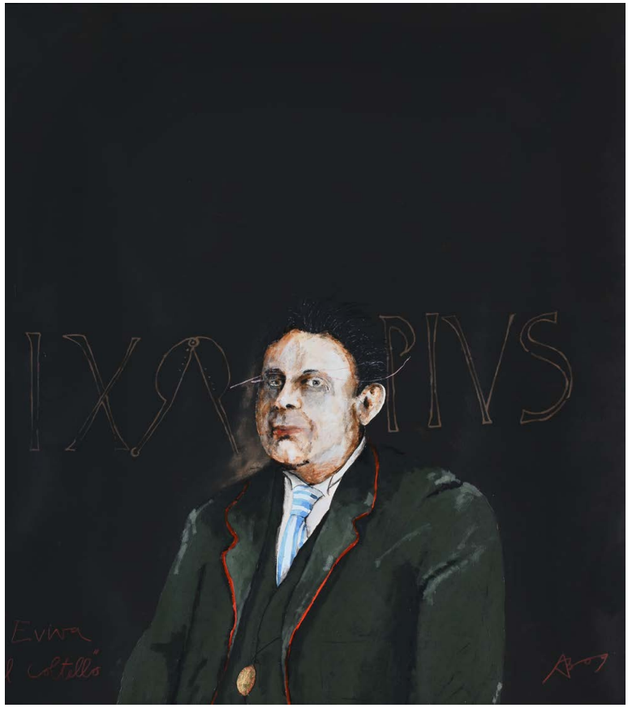
£2,000-3,000

187

187 λ
MERLIN JAMES (BRITISH B. 1960)
OVAL
Oil and collage on canvas
Signed, titled and dated *2001* (verso)
86.5 x 71.5cm (34 x 28 in.)

Provenance:
Richard Salmon Gallery, London

£700-1,000



188

188 λ
ADAM BIRTWISTLE (BRITISH B. 1959)
EVIVA IL COTELLO
Oil on paper
Signed with monogram and dated *09* (lower right), titled (lower left)
120 x 110cm (47 x 43¼ in.)

£1,000-1,500

189

189 λ
ADAM BIRTWISTLE (BRITISH B. 1959)
PORTRAIT OF DAVID HOCKNEY, SEATED
Watercolour and pencil
Signed with monogram (lower right), titled *Hockney* and dated *2002* (lower left)
77 x 56cm (30¼ x 22 in.)

£1,000-1,500

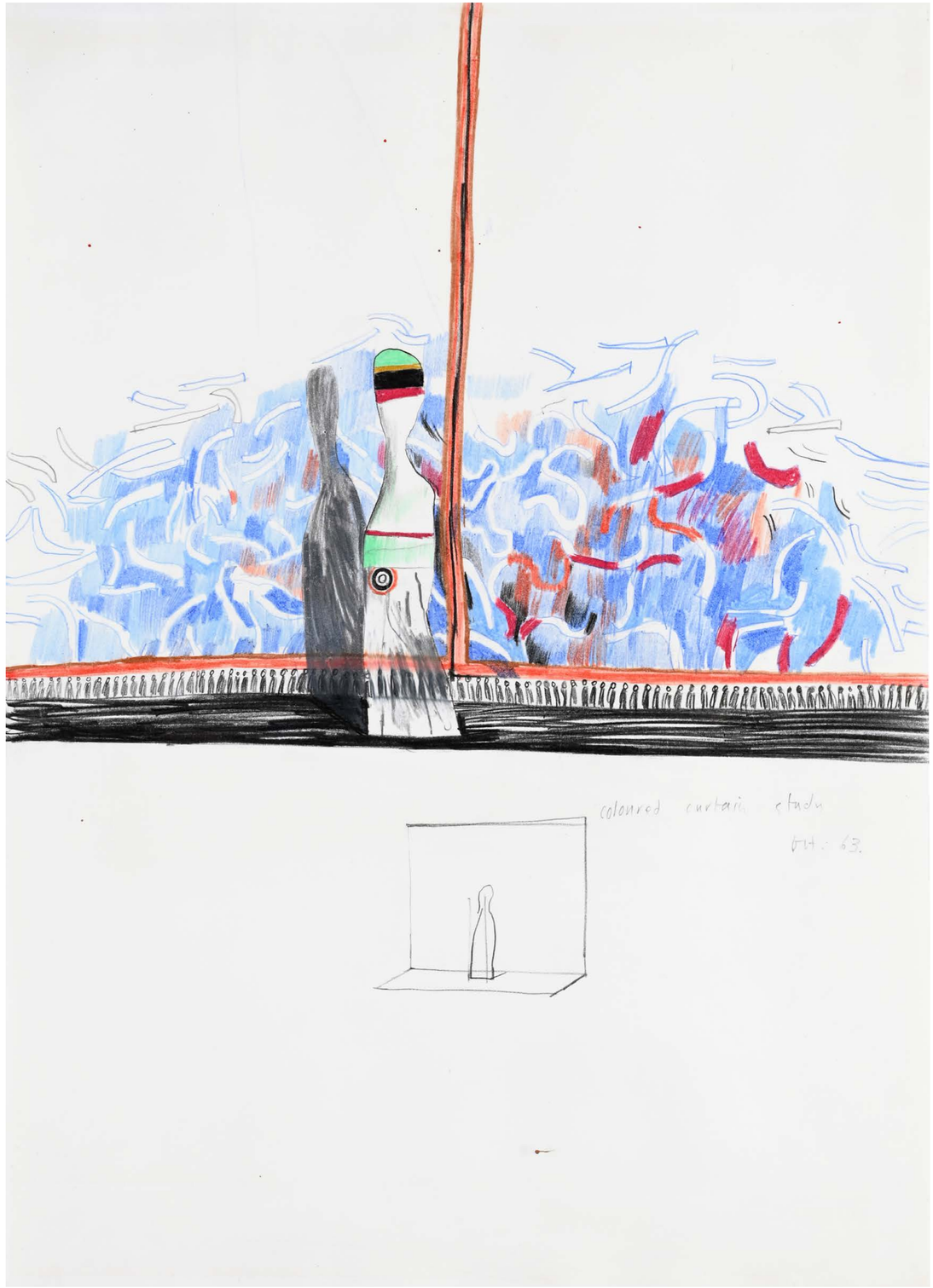
190 λ
DAVID HOCKNEY (BRITISH B. 1937)
COLOURED CURTAIN STUDY
Pencil and coloured crayon
Signed with initials, titled and dated *63* (lower right)
43 x 31.1cm (16¾ x 12 in.)

Provenance:
Paul Kasmin, London
Ronald B. Alley, London
Private Collection
Sale, Christie's, London, *20th Century British Art*,
9 June 2006, lot 18
Jack Kirkland, London
Acquired from the above by the present owner in 2013

Exhibited:
London, *The Whitechapel Art Gallery, & travelling, David Hockney: Paintings, Prints & Drawings 1960-1970*, 1970, no. D9

Literature:
David Hockney, *David Hockney*, London, 1976, p.80, illus.

£20,000-30,000



190

191

193

191 λ
ANTHONY GREEN (BRITISH 1939-2023)
SELF-PORTRAIT WITH PLANT
Oil on board
Signed, titled and dated *1964* (verso)
70 x 37.5cm (27½ x 14¾ in.)

£1,500-2,500

192 λ
ANTHONY GREEN (BRITISH 1939-2023)
THE GARDEN SHEDS (1974-2004)
Lithograph printed in colours, 2004
Signed and dated in pencil, titled and numbered *2/50*
57.5 x 57.5cm (22½ x 22½ in.)

£200-300

192

193 λ
ANTHONY GREEN (BRITISH 1939-2023)
13TH WORKING DRAWING FOR RITZ. (LOVE AT THE RITZ III)
Watercolour, gouache and pencil
Signed, inscribed and dated *Sept/Nov '86* (to lower edge), inscribed within the image *Supper after the Theatre - Tea for two, club sandwiches and fresh fruit salad,*
61 x 56cm (24 x 22 in.)

Provenance:
Mayor Rowan Gallery, London

£800-1,200

194 λ
ANTHONY GREEN (BRITISH 1939-2023)
THE 30TH WEDDING ANNIVERSARY/THE STUDIO-MOLE END
Oil on board, irregular shape
Signed, titled and dated *1991* (verso)
166 x 154cm (65¼ x 60½ in.) (irregular)

Exhibited:
London, Royal Academy, Royal Academy Summer Exhibition, 1994, no. 4

£2,000-3,000

194

195

195 λ
KEITH COVENTRY (BRITISH B. 1958)
UNTITLED (AGATHON KEBAB ABLEROS KEBABS)
Oil on canvas
76 x 50cm (29¾ x 19½ in.)

Provenance:
Richard Salmon Gallery, London
Sale, Christie's, London, Contemporary Art and Photoworks, 23 October 2001, lot 374

Exhibited:
London, Richard Salmon Gallery, *Keith Coventry: Greeks*, May-June 1998, no. 19

£2,000-3,000

196

196 λ
BILLY CHILDISH (BRITISH B. 1959)
DRUNK
Oil on wood panels
Signed and dated *93* (verso)
45.5 x 65.5cm (17¾ x 25¾ in.)

£5,000-7,000

197

197 λ
PHILIP SUTTON (BRITISH B. 1928)
SKINKLE, NR TENBY
Oil on canvas
Signed, titled and dated *1989* (verso)
102 x 102cm (40 x 40 in.)
Unframed

Provenance:
Private Collection, Joan Hurst

£2,000-3,000

198

198 λ
PHILIP SUTTON (BRITISH B. 1928)
MOZART
Oil on canvas
Signed, titled and dated *1989* (verso)
102 x 102cm (40 x 40 in.)
Unframed

£2,000-3,000

199

199 λ
JOHN HITCHENS (BRITISH B. 1940)
SINGLE WHITE
Oil on canvas
Signed (lower right); further signed, titled, dated *1966* and inscribed *Petworth,Sussex* (verso)
43 x 152cm (16¾ x 59¾ in.)

£2,000-3,000

200 λ
PHILIP SUTTON (BRITISH B. 1928)
THE CLIMATE'S DELICATE,
THE AIR MOST SWEET
Oil on canvas
Signed, titled and dated *1989* (verso)
91.5 x 91.5cm (36 x 36 in.)
Unframed

Provenance:
Private Collection, Joan Hurst

£1,500-2,500

200

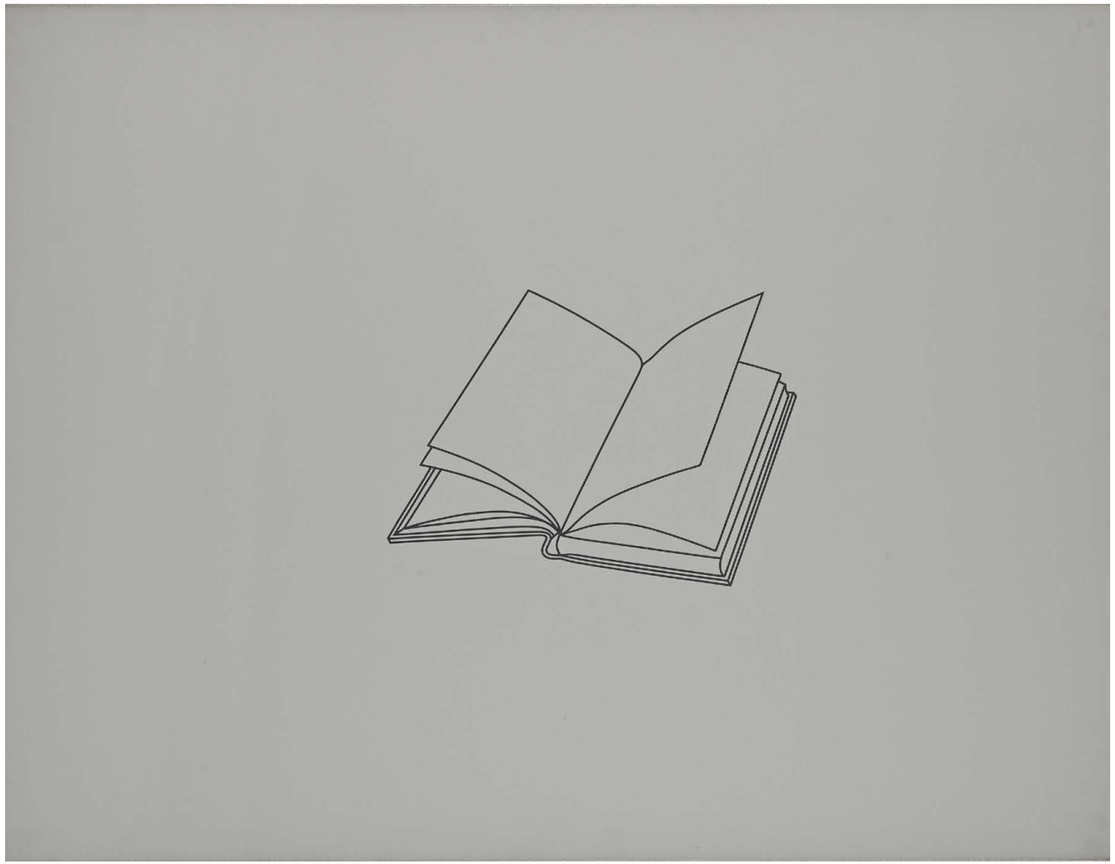
201

201 λ
RAOUL UBAC (BELGIAN 1910-1985)
ARBRE I
Polished slate
Signed with monogram (verso)
20 x 9.5cm (7¾ x 3½ in.)

Executed *circa* 1970s.

The authenticity of this work has been confirmed by Madame Anne Delfieu.

£3,000-5,000



202

202 λ
MICHAEL CRAIG-MARTIN (BRITISH B. 1941)
UNTITLED 5502Y (OPEN BOOK)
Vinyl matt emulsion
Signed, titled and dated *1990* to stretcher (verso)
71 x 92cm (27¾ x 36 in.)
Unframed

Provenance:
Richard Salmon Gallery, London

£2,000-3,000

203

203 λ
MICK ROONEY (BRITISH B. 1944)
THE SERENADERS
Mixed media on board
Signed and dated *'85* (lower left)
102 x 84cm (40 x 33 in.)

Provenance:
Sale, Sotheby's, London, 27 November 1996, lot 104
The estate of John Lippitt, Hampshire

£2,000-3,000

204 λ
ROWAN GILLESPIE (IRISH B. 1953)
THE BUDDHA'S WAY
Bronze
Height: 131cm (51½ in.)

£6,000-8,000

204

205
ANGELA CONNER (BRITISH B. 1935)
COUNTERPOISE
Onyx marble dust suspended in resin and stainless steel
Diameter: 204cm (80¼in.)

Executed in 1996 in an edition of 8.

Provenance:
Direct from the artist's studio collection

Angela has always been fascinated by the effects of nature on both the natural landscapes and man-made objects. The present work is made up of six segments which lie horizontally beside one another fixed by a central axis. The work is intended to be installed in the middle of nature and viewed from afar as the wind and elements play with the sculpture causing a meditative rippling motion giving an endlessly varying pattern of movement.

£2,000-3,000

205

"As a child I was always observing nature, wind and water and seeing how movement from these natural forces could be involved with many shapes."
ANGELA CONNER

206

206
ABRAHAM PALATNIK (BRAZILIAN 1928-2020)
W-8
Acrylic on wood
Signed, titled, inscribed and dated *2003* (verso)
74.5 x 53.5cm (29¼ x 21 in.)

£20,000-30,000

207

208

207 λ
GEOFFREY DASHWOOD (BRITISH B. 1947)
RED KITE
Bronze
Signed and inscribed *AC*
(aside from the edition of 12)
Height: 69cm (27 in.)

Provenance:
The estate of John Lippitt, Hampshire

£4,000-6,000

208 λ
GEOFFREY DASHWOOD (BRITISH B. 1947)
WOODCOCK
Bronze with a brown patina
Signed and numbered 4/15 (on the base)
13 x 14cm (5 x 5½ in.)

£800-1,200

209

209 λ
GEOFFREY DASHWOOD (BRITISH B. 1947)
LITTLE OWL
Bronze with a grey patina
Signed and numbered 2/12
17 x 22cm (6½ x 8½ in.)

Conceived in 1989.

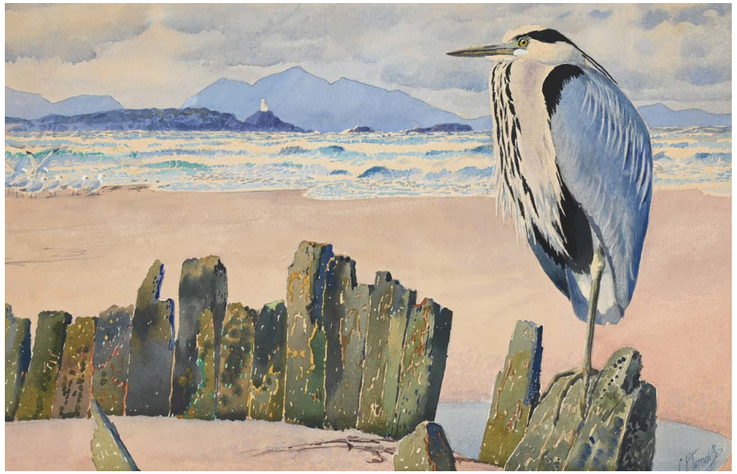
£3,000-5,000

210

210 λ
LAURENCE BRODERICK (BRITISH 1934-2024)
PLAYFUL OTTER
Bronze with a brown patina
Signed, dated *1995* and numbered *6/25*
Height: 25cm (9¾ in.)

Provenance:
Acquired directly from the artist's studio
near Portree, Isle of Skye *circa* 1995
Thence by descent to the present owner

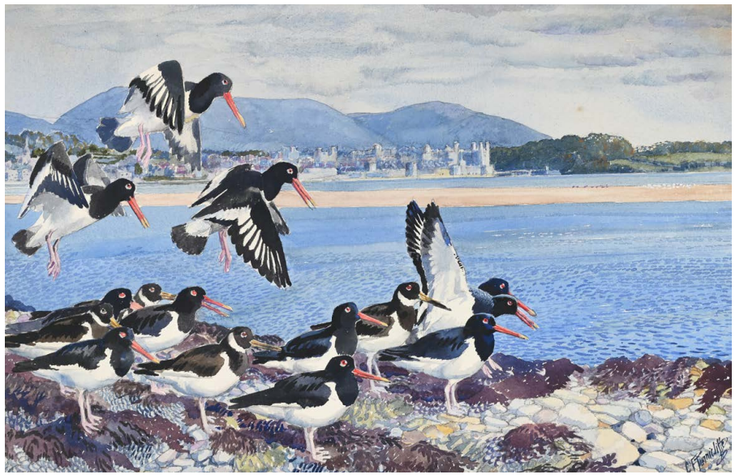
£2,000-3,000



211

211 λ
CHARLES FREDERICK TUNNICLIFFE
(BRITISH 1901-1979)
THE HERON
Watercolour and pencil
Signed (lower right)
34 x 51cm (13¼ x 20 in.)

£800-1,200



212

212 λ
CHARLES FREDERICK TUNNICLIFFE
(BRITISH 1901-1979)
OYSTERCATCHERS
Watercolour, bodycolour and pencil
Signed (lower right)
34 x 51cm (13¼ x 20 in.)

£800-1,200

213

213 λ
CHARLES FREDERICK TUNNICLIFFE
(BRITISH 1901-1979)
TWO PHEASANTS
Watercolour and pencil
Signed (lower right)
46 x 67cm (18 x 26¼ in.)

£600-800

214

214 λ
CHARLES FREDERICK TUNNICLIFFE
(BRITISH 1901-1979)
BERLIN SHORT-FACED TUMBLER
Gouache, pencil and pastel
Titled and inscribed *T. Forshaw* (lower right)
24 x 25cm (9¼ x 9¾ in.)

£400-600

215

215 λ
JOHN FARNHAM (BRITISH B. 1942)
LIFE FORM
Bronze
Signed and numbered 1/7
33 x 24cm (12 x 9¼ in.)

£800-1,200

216

216 λ
PETER CURLING (IRISH B. 1955)
A MISTAKE BY THE LEADER
Oil on canvas
Signed (lower left)
77 x 122cm (30¼ x 48 in.)

Provenance:
The Tryon Gallery Ltd., London

£15,000-25,000

217

217 λ
SUSAN CRAWFORD (BRITISH B. 1941)
DANCING BRAVE, PAT EDDERY UP
Oil on canvas
Signed and dated*1987* (lower right)
71 x 91cm (27¾ x 35¾ in.)

Provenance:
The Tryon Gallery Ltd., London

Dancing Brave was the outstanding racehorse of 1986 season, and has been described as 'the standard against which every potential world-class racer is measured'. Though his career lasted only a year, in that brief time he won 8 out of the 10 races he competed in, including the 2000 Guineas, the Eclipse Stakes, and the King George VI and Queen Elizabeth Stakes. Though he lost the Derby to Shahrastani, he avenged this defeat in the Prix de l'Arc de Triomphe, prompting a reputation as 'the best horse who never won the Derby'. His Arc de Triomphe victory, in which Flat jockey Pat Eddery came from the back of the field to win by a length and a half, was voted the greatest race of all time by Racing Post readers in 2022.

The partnership with Eddery, whose ability to win major races was at its peak during the 80s, proved essential to his success. The jockey's riding style was 'instantly recognisable to generations of punters through his habit of bouncing in the saddle in a close finish as a means of driving his mount forwards'. Despite this unorthodox look, Eddery was clearly a natural in the saddle. His weighing room rival Michael Hills remarked that 'Horses just loved to run for him. They used to stick out their heads out for him and all they wanted to do was run as fast as they can.' Even so, Eddery and Dancing Brave's partnership seems to have been a particularly memorable one for the jockey, who called the horse a 'once in a lifetime ride'.

£8,000-12,000

218

218 λ
NIC FIDDIAN GREEN (BRITISH B. 1963)
HORSE HEAD
Lead
Height (including base): 185cm (72¾ in.)

Executed *circa* 2004.

Provenance:
Collection of the late John Lippitt, Hampshire
(acquired directly from the artist's studio)

Fiddian-Green began working in lead as early as the 1980s when he was at art college. The sculptures are created by first modelling the work and casting it in resin before hammering over lead sheets to create the final shape. The sheets are then joined by handmade rivets. The technique means that each sculpture is unique.

£6,000-8,000

219 λ
DAME ELISABETH FRINK (BRITISH 1930-1993)
HORSEHEAD II
Acrylic and charcoal
Signed and dated *88* (lower right)
101 x 72cm (39¾ x 28¼ in.)

Provenance:
Fischer Fine Art Limited, London (C 13.825)

£3,000-5,000

220 λ
DAME ELISABETH FRINK (BRITISH 1930-1993)
LYING DOWN HORSE
Watercolour and pencil
Signed and dated *72* (lower right)
49.5 x 64.5cm (19¼ x 25¼ in.)

£5,000-8,000

219

220

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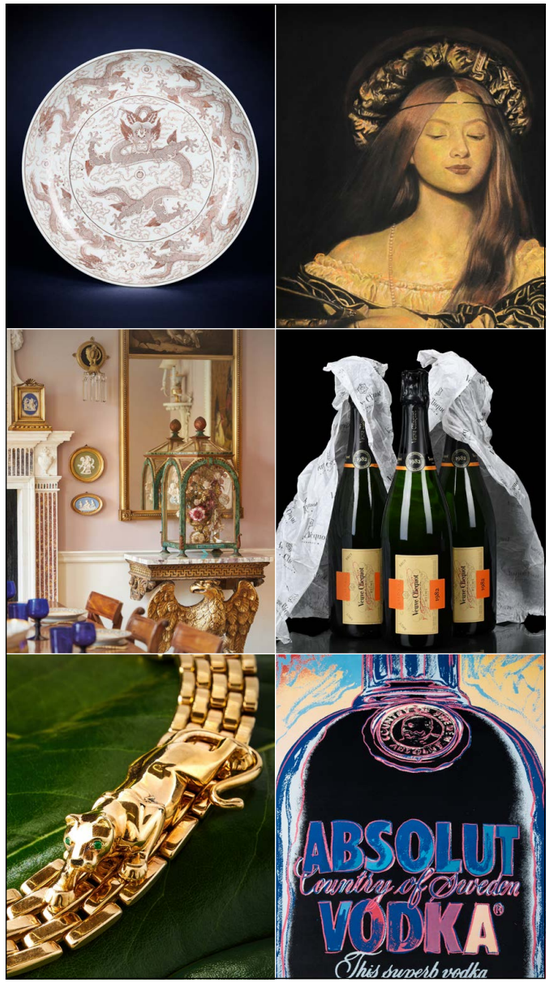

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IMPORTANT NOTICES

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing; Sackville-West Moving & Storing may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: office@sackvillewest.co.uk. These charges are set by Sackville-West Moving & Storing; we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION**. The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY**. As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES**. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM**. The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT**. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION**. Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS**. These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS**. Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING**. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING**. Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT**. Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE**. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **λ ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES**. Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION**. In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY**. The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS**. and fees are subject to VAT at the prevailing rate.

4. **COMMISSION**. is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS**. Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS**. The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION**. Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS**. These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS**. The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION**. Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD**. If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS**. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE**. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES**. Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING**. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT**. After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS. Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE. The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. VALUE ADDED TAX. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. THIRD PARTY LIABILITY. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. COMMISSION BIDS. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. AGENCY. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. PRIVACY NOTICE. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

DREWEATTS

NEWBURY
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE
+44 (0) 1635 553 553
info@dreweatts.com

LONDON
Dreweatts / Bloomsbury Auctions
16-17 Pall Mall
St James's
London SW1Y 5LU
+44 (0) 20 7839 8880
info@bloomsburyauctions.com
info@dreweatts.com

HAMBRIDGE LANE
Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU
+44 (0) 1635 553 553
info@dreweatts.com

MANAGING DIRECTOR
Vicki Wonfor

DEPUTY CHAIRMAN
Will Richards
James Nicholson

GROUP DEPARTMENTS

AUTOGRAPHS AND EPHEMERA
Ania Hanrahan
ahanrahan@dreweatts.com

ASIAN CERAMICS AND WORKS OF ART
Mark Newstead
Dr Yingwen Tao
Lavinia Jin
asian@dreweatts.com

BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS
Rupert Powell
Dido Arthur
Justin Phillips
Max Hasler
Richard Caroll
info@bloomsburyauctions.com

BRITISH AND EUROPEAN CERAMICS AND GLASS
Mark Newstead
Geoffrey Stafford Charles
interiors@dreweatts.com

BRITISH AND EUROPEAN SCULPTURE AND WORKS OF ART
Silas Currie Leigh-Wood
sculpture@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS
Leighton Gillibrand
clocks@dreweatts.com

COUNTRY SPORTING
Geoffrey Stafford Charles
gscharles@dreweatts.com

FURNITURE AND CARPETS
Ben Brown
Elaine Binning
Ashley Matthews
William Turkington
Mitchell Tompkins
furniture@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS
Joe Robinson
Peter Horwood
Eloïse Kerr-Smiley
Arabella Methuen
housesales@dreweatts.com

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU
James Nicholson
Charlotte Peel
Nick Mann
Tessa Parry
jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART
Lucie Hobbs
transport@dreweatts.com

MODERN AND CONTEMPORARY ART
Jennie Fisher
Francesca Whitham
Will Porter (Business Development)
Anastasia Fedoseeva
pictures@dreweatts.com

MODERN DESIGN AND DECORATIVE ART
Gemma Sanders
Geoffrey Stafford Charles
Ashley Matthews
gsanders@dreweatts.com

OLD MASTERS, BRITISH AND EUROPEAN ART
Brandon Lindberg
Lucy Darlington
Daniele Amesso
Isabelle Rietkerk
pictures@dreweatts.com

WINE
Mark Robertson
Caroline Shepherd
Violette Jongbloed
Dianne Wall
wine@dreweatts.com

CONSIGNMENT MANAGEMENT
Lucie Hobbs
Christy Chambers
consignments@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT
Emma Terry
Janice Clift
valuations@dreweatts.com

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